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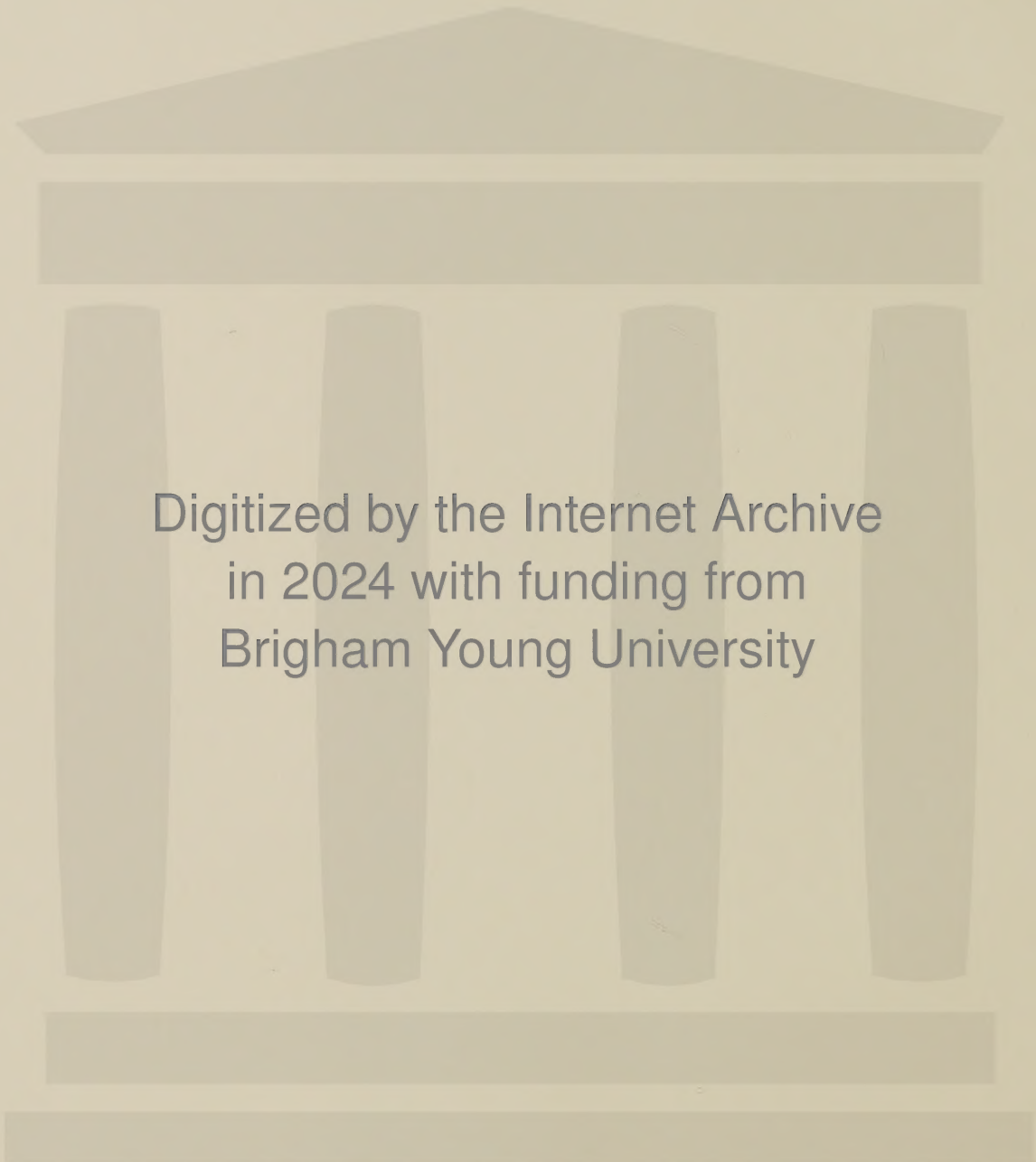
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The UNIVERSITY COURSE of MUSIC STUDY

A STANDARD TEXT-WORK

PREPARED BY THE EDITORIAL STAFF OF THE

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INCORPORATED
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The UNIVERSITY COURSE of MUSIC STUDY

JUNIOR GRADUATE DIVISION

GRADE THREE

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* UNIVERSITY COURSE *of* MUSIC STUDY, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III–7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the SAME edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* UNIVERSITY COURSE with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

CHAPTER XVI

MUSIC THROUGH THE EYE

Many years ago a little boy, we shall call him John, about two years of age, became seriously ill. When he finally recovered it was found that his sight was affected so much that before he was three years old he became totally blind. As he gained in years he showed pronounced musical talent, not only for singing and playing musical instruments, the violin, the piano, and when he could reach the pedals, the organ, but also for the making of melodies.

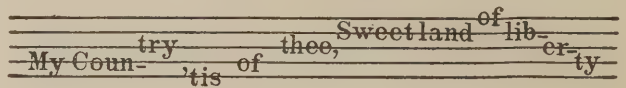
This boy's experience in learning music in part paralleled that of the music-makers of prehistoric and later centuries. The ear was the musical organ in these early times. If someone invented a tune to be used in singing a poem telling of the deeds of a hero or in praise of the god of the tribe other singers could learn it only by hearing it again and memorizing words and air. This necessity continued for many years for there was no music apart from the words of the poem.

The singers of the early centuries learned tunes only. No supporting harmonies were used at that time. When John, our blind boy, was to study a new piece on the piano he learned the part for each hand separately by hearing it played, with the help of an occasional naming of the chords by the teacher; for John studied harmony. In later years a system of indicating music was devised on the plan of the alphabet for the blind. John learned certain pieces by this touch system. In his adult life he played the organ in a church for a number of years, taught music in a school for the blind, and wrote many compositions which have been played and sung by American music students. In a conversation with a brother musician he mentioned his manner of learning a piano piece new to him: His reader would say "Key of G, common time, beginning with the fourth count, right hand, G, second line, A, second space eighth notes, staccato: left hand, quarter rest. Bar. First count, B, quarter, left hand chord G, fourth space, D, fifth above." And so on. If a run, say in sixteenth notes, should occur, the letters would be mentioned, and the harmony as tonic, dominant, or whatever it might be, in note values. From this illustration one can see how laborious would be the process of learning music, especially of elaborate construction, such as in a sonata by Beethoven, an organ fugue by Bach, an étude by Chopin, or a concert number by Liszt, if the ear and memorizing alone were the means available.

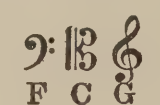
Fortunately in the centuries before the birth of Christ the number of airs was small, and these were of the simplest character and without supporting harmonies. The rhythmic values followed the natural declamation of the words. The earliest system to indicate musical sounds was the use of the letters of the alphabet with numerals for some purposes. This was found among the Hindoos, the Chinese, the Arabs, and the Greeks. The latter people used letters, capital and small, sometimes in upright position, sometimes lying on one side. Letters intended to indicate the vocal part were written above the words, those for the instrumental accompaniment below the words. These letters showed pitch, not duration or time value. The latter was determined by the meter of the poetry.

In the period when Rome was the capital of the world letters of the Roman alphabet were used beginning with A, first space bass clef, and up to A, second octave above, which was called P. In the time of Pope Gregory the Great (540–604) only the first seven letters of the alphabet were used, beginning with capitals, then small letters, the final A, second space treble clef, represented by $\overset{a}{a}$. These characters still indicated pitch not duration. Following this came the use of a system of signs called *neumes*, consisting of points, lines, accents, hooks, curves, angles, and other characters, placed above the syllables in such position as to show, by the distance above the word, how much the voice was to rise or fall. These also indicated only pitch. Judging from old manuscripts the number of characters in use was about forty.

To indicate pitch more exactly a series of lines was used on which words were placed.



From this came the next step, the use of the lines for the neumes which had changed from thin lines and curves to heavier characters, and into square blocks. These were placed upon the lines. To indicate the pitch exactly the line on which F was to be written was colored red; a yellow or a green line was used for C. A later change was to use only black lines but to put the old-fashioned F, C, or G on the proper line. From these letters came the characters we know as clefs:



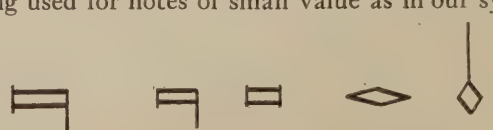
The number of lines was increased until eleven were used. In later times the middle line was taken out and used only as a ledger line.

It was in the 12th century that musicians finally arrived at the use of signs to indicate the duration of note values. The name usually associated with this system is Franco of Cologne, a Church musician. The characters were:

Longa Brevis Semibrevis Duplex longa or Maxima

Minima Semiminima

In the 15th century whole notes were introduced, black being used for notes of small value as in our system.



Maxima Longa Brevis Semibrevis Minima Semiminima

Fusa Semifusa

Musical science was controlled by the Church and musicians in the service of the Church. Every copy of a song to be used in the Church service was made by hand by the patient monks who brought to the work their skill in writing and painting. For these collections of music to be sung in the service were magnificent works of art. The pages were of parchment, the inks were solid in color and permanent—even today we wonder that color could last so long—and for certain parts the colors were applied with a brush, not a pen. Were it possible for us to have seen one of these artist monks at work we should have seen his table covered with colors, brushes, quills, gold powder, and perhaps varnish or some secret preparation by which the colors could be fixed to retain permanently their hues and lustre. Illuminated initial letters abound in the manuscripts and sometimes the pages are decorated with exquisite little paintings representing saints and angels.

In later centuries even up to the time of Bach copies of musical compositions were usually made by hand. Attempts had been made at printing music but the processes were slow and expensive. When J. S. Bach was a lad, as we are told, he copied the music in a collection, owned by his brother, by moonlight because he had been denied the use of the book. In later years his pupils were expected to make copies for themselves. Bach also learned to engrave music on copper plates in order that it might be possible to print copies of his compositions. This arduous work helped to weaken his eyesight and possibly to bring on the blindness from which he suffered in the last years of his life.

The first efforts at music printing were to write music on a wooden block and then cut away the wood so that the characters were in relief. This could be placed on a hand press and copies printed from the block. An improvement consisted in cutting from wood or metal the characters used in music, just as metal types are used today for book printing.

In copper plate work the characters are cut in the plate, as the letters in an engraved calling card of today. When ink is applied to the plate it fills the sunken characters and remains there when the surface is wiped clean. If soft paper is placed over the plate and both are put under pressure the ink will leave an impression on the paper. This hand work is slow and expensive.

Another method is to make a copy of the music on a plate of prepared metal, a mixture of tin and lead. From this a copy is made by a special kind of ink known as transfer. When this copy is placed on a slab of a certain kind of stone the music will adhere to the surface of the stone. The latter is wetted with the result that when an ink roller is passed over the stone the ink will adhere only to the notes, making it possible to print the same on a sheet of paper. In these days stone is not much used, a plate of zinc composition having been found practicable for the same purpose.

It is owing to these clever mechanical devices that it is possible to purchase the works of the great writers at such low cost and to bring music within the reach of all.

CHAPTER XVII

THE FIRST OPERA SINGERS

In the fifteenth and sixteenth centuries there was a revival of interest in literature and art among the scholars and the educated people of Europe. This movement, known as the *Renaissance* (new birth), was an attempt to return to the classic, setting up as standards the theories and practice of antiquity as the guides for the workers in the later period. Because of the examples of Greek and Roman art in Sculpture, Painting, Architecture, Poetry, and Literature in general, it was possible for those who had taken up with the new movement to study these works and lay down principles for the guidance of the artists of their time.

But while the arts mentioned had been neglected during the long interval it was not so with Music. The musicians of the Church had worked away from the simple forms of the early Church when under Greek influence and had developed an elaborate system known as counterpoint which was the very center of Church music. There were no examples of music to show what the Greeks sang and played. It was known that the comedies and tragedies of the Greek poets were accompanied by music. But the music was no longer available. The writings of Plato, Aristotle, and other philosophers contained references to music but no copies of the airs used by the singers.

On an afternoon during the last ten years of the sixteenth century, let us say in 1594, a few men gathered at the Palazzo Bardi, in Florence. The host was Giovanni Bardi, Count of Vernio, a wealthy nobleman and a scholar much interested in literature. He was a member of several associations of learned men, notably the *Accademia della Crusca* (literally Academy of the Chaff), which worked to purify the Italian language. He was acquainted with the Greek and Roman literature and evidently especially interested in the dramatic works of the Greek writers. He had conceived the idea of reviving the methods of Aeschylus, Sophocles, Euripides, and others, and of producing similar works in Italian, thus carrying out the principles of the Renaissance.

As his guests we find other members of learned societies, all equally interested in the idea of doing for music what had already been done for the other arts. There were Piero Strozzi, Vincenzo Galilei, whose claim to mention in history is also that he was the father of the celebrated astronomer, Galileo, and Jacopo Corsi. Bardi showed a practical quality by inviting a poet named Rinuccini, and two professional musicians, Jacopo Peri and Giulio Caccini.

Conspicuous in the group in the Count's library was Peri because of his fine golden-red hair which he wore in a great shock by reason of which he was known as *Il Zazzerino* (fop with short hair). In spite of this eccentricity Peri was a fine singer and in demand in aristocratic circles. Caccini was equally famous as a singer, a popular teacher of singing, and a skilled lute-

player. In those days it was necessary that singers be fair musicians, so it is probable that both Peri and Caccini had received systematic instruction in composition. Yet they must have had natural tendencies toward a new musical idea or they would not so readily have given up what they had learned.

Doubtless these friends who called themselves the *Camerata* (the Chamber) had many meetings, studying the old Greek dramas and the references to the music in the works of other writers, possibly experimenting with suggestions from the musician members as to the kind of music that accompanied the drama. It was decided that counterpoint was to be abandoned, and that music should have no other aim than to help to express the ideas of the text, and that the latter should determine the form of the music, its rise and fall in pitch, its accent, its rhythm. To this style of music they gave the name *stile rappresentativo* (representative or expressive style). The equivalent in later operas is what we know as recitative, that is a sort of recitation or declamation of a text on musical lines.

This they considered to be the style used by the Greeks and they proposed that the Greek drama be revived according to the plans worked out. In good faith they set themselves to work and though they failed utterly to revive the Greek dramatic art they gave to music the beginnings of opera. In 1595, at the palace of Corsi, a dramatic work entitled *Dafne* was presented. The libretto to this was written by Rinuccini and the music by Peri. The female part of *Dafne* was taken by Vittoria Archilei, said to be the foremost woman singer of her time. It is significant that she ornamented the simple vocal passages of Peri's airs with long flourishes and turns, just as was done by her prima donna sisters in later years. Peri took part in the opera.

Two years later the Grand Duke ruling at Florence commissioned Rinuccini to write a libretto on the subject *Euridice*. Both Peri and Caccini set this libretto. On October 6, 1600, the work was given as part of the festivities connected with the wedding of Henry IV of France and Maria de Medici. Part of Peri's and part of Caccini's scores were sung. These contain a few choruses in the style of the madrigal (the only style of concerted music which composers of that time knew); the dialogue is in the representative style. Caccini's score contains vocal flourishes which seem out of place in the recitative style advocated. To explain this we must remember that Caccini was himself a singer, and that his daughter, Francesca, a favorite artist, sang in *Euridice*. There was no opportunity for personal display except in the florid passages, and the singer demanded the right to win applause. (To place this first opera think of it as at the beginning of the century in which Jamestown was founded, in 1607.)

Next to take up the opera form was Claudio Monteverde (1567–1643) who was born at Cremona. His first studies were under Ingegneri, a church musician from whom he doubtless received the customary instruction in counterpoint (there was no system of harmony then). Such of his manuscripts as have been preserved suggest that he was either careless or deliberately neglectful of the rules of the art. In his early manhood he was a singer; later a viol player, and finally music director and court composer to the Duke of Mantua. For thirty years, 1613 to 1643, he was music director at St. Mark's Cathedral, in Venice.

Monteverde was by nature a radical. He had little or no sympathy with the contrapuntal school of music and tended toward what we now call the harmonic style, in which he sought greater freedom and the use of dissonance to produce dramatic effects. In the accompaniments to recitatives and airs the rhythm was more active, first with the use of repeated notes, finally reaching the tremolo of strings, of which he was the inventor. Another effect he introduced was the plucking of the violin strings (*pizzicato*). Monteverde was followed by his pupil Cavalli (1599–1676) whose airs are passionate and strong, even if somewhat rough, simple and concise in melodic form.

The turning point between the Italian opera of the first period and that of its greatest success was the work of Alessandro Scarlatti (1659–1725). He had a notable gift for melody. His principal teacher is not definitely known although he has been credited with having had instruction from Carissimi, a famous Italian composer. Scarlatti was a singer and as an opera composer taught a number of pupils and is credited with having contributed much to the development of the "Old Italian" school of singing. He paid much attention to the accompanied recitative style in which the whole orchestra is used to support and illustrate descriptively the ideas of the text. This marks a great advance in dramatic coloring. He gave a definite form to the opera aria by writing it in three parts; first section, a second contrasting usually in key, tempo, and rhythm, and a repetition of the first. He seems to have been interested in violin playing and used the strings more and more, developing the orchestra on the lines afterward used by his successors. The opera overture, as he used it, had three movements, the first and last in quick tempo, the middle in slow.

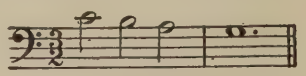
From the operas of Peri and Caccini to those of Scarlatti was a matter about one hundred years; but in this time the style was set for many years to come, until Gluck and Wagner came into the field.

CHAPTER XVIII

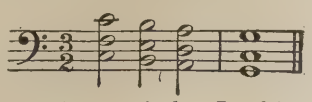
POLY- AND MONO-

As we learned in other stories of this series melodies were sung at first without any accompaniment in the way of harmony. Historians disagree as to the harmonic knowledge and practice of the musicians of the ancient civilizations of China, India, Egypt, Chaldea, and Greece. But all agree that no system was developed among these peoples which agrees with that of today. How did our system come about?

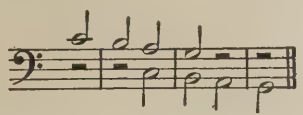
Suppose we start with a simple tune such as was used in the early Christian Church services.



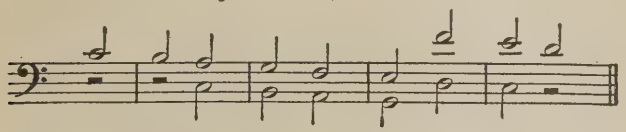
The composers and singers of those days thought in rtems of one voice. If more than one voice were to be used the additional singers would have to sing the tune. Anything different was not yet thought of. A step in advance was to have another set of voices sing the



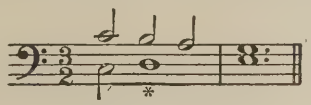
same tune but at a lower pitch. In this the other parts sing a fifth and an octave lower than the first. Another



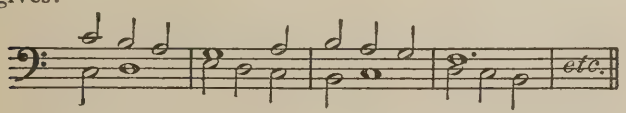
advance was that the voices might enter in succession: Or three voices may be used, thus:

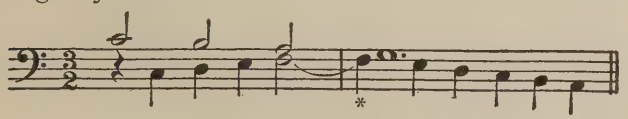


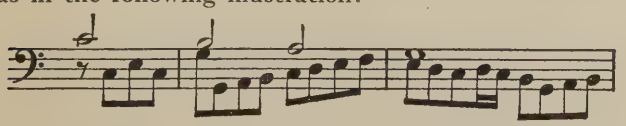
Instead of moving in the same direction some musician conceived the idea of moving in contrary direction: This illustration gives another suggestion: at the



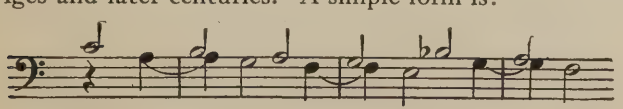
point marked * the lower voice remains without movement while the upper continues moving downward. This is called oblique motion. An elaboration of this gives:



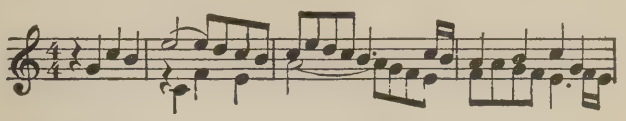
In a previous story (No. 11) reference was made to a practice of the Jongleurs of the Middle Ages who amused themselves by singing two or more tunes at the same time. As a result of these exercises they found that it was possible for one voice to sing agreeably to the ear two or more notes while another voice sang only one:

The preceding example includes another discovery they made, that a voice might be held to form a discord provided it followed with the correct note. In this the F marked * is the discord which is immediately followed by E, the correct harmonic note. To give the effect of more rapid motion it was found that four notes might be sung by one voice while another had one long note, as in the following illustration:



The device known as syncopation was used in the compositions worked out by the composers of the Middle Ages and later centuries. A simple form is:



A favorite device was what is called Imitation in which a second voice imitates what a first has sung, as in the following:



When the imitation is exact it is called a Canon from a Latin word meaning a law or rule; that is, in a composition in this style, the imitation must follow the melodic line of the subject.

Music which was constructed along the lines mentioned above was called contrapuntal and the system was known as Counterpoint, from two Latin words, *contra* (against) and *punctus* (a point). A note was a *punctus* (a point in shape) and *contra-punctus* meant setting other notes against a note in the theme or air. This music was not written for one voice but for several, hence another name, formed from the Greek, polyphony. This comes from *poly* (many) and *phonos* (sound). Polyphony therefore means composed of many sounds or voices, as in four, five, six, or eight-part choruses in which each part sings the same theme or parts of it.

The climax of this style of music is in what we know as the Fugue. In this a short subject is played or sung by one part in a certain key, let us say C, by the bass. Next the tenor takes the subject, usually in the key of the fifth higher. The third voice, alto, next has the theme an octave above the first, also in C, and the fourth voice, the soprano, finally gives it an octave higher than the tenor, in G. After a voice finishes with the subject it usually proceeds with a second or counter-theme, known as the counterpoint, and is in harmonic agreement with the subject.

The master of fugue writing was J. S. Bach. In discussing a fugue he is reported to have said that a fugue is like an assemblage of well-bred persons who have something to contribute to the subject of conversation. But having made a statement each one is silent from time to time to permit other persons to have their say. This is an allusion to the fact that in a fugue not all of the voices are heard all of the time from beginning to end. If the reader will examine one of the fugues in the *Well-Tempered Clavichord* he will appreciate this comment by Bach.

In contrast to the fugue described above we refer the reader to a familiar hymn tune, such as *America*, to which we sing the text *My country, 'tis of thee*. In this there is but one tune, sung by the soprano. The other three voice-parts sing notes which belong to the chord proper to the soprano note. As musicians developed a feeling for harmony they became more disposed to depart from the contrapuntal style of writing and use the simpler and more expressive harmonic style. Out of the combinations commonly used in the polyphonic music they caught the idea that a note might be accompanied by the third above; the next step was to use the fifth above in combination with the other two. Thus, C, the third above, E, and the fifth above, G. A later experience was that the minor seventh above might also be used with good effect, C-E-G-B♭. The chord of three notes (triad) and the one of four notes (chord of the seventh) are the principal material of the harmonic style of music. Because this class of composition has but one principal melody, the other parts being subordinate and supporting, the name used is monophonic (*monos*, one).

Examples of this style are hymn tunes, four-part choruses, melodies with accompaniment such as songs, pieces for violin and other instruments with piano accompaniment, dance tunes, music for band and orchestra, and the great majority of the later music for piano, such as preludes, études, sonatinas, nocturnes, etc. Of course one must recognize that composers who by preference use the monophonic or harmonic style sometimes write in such works passages or complete sections in the polyphonic style. Beethoven was fond of taking a fragment of a theme and working it up by imitation. Mozart was a master in the polyphonic style and used it freely. Schumann, in his *Novellette* in F, has a section that is thoroughly polyphonic. Mendelssohn, Liszt, Chopin, Brahms, and others of the masters use both styles according to the idea which they wish to express.

CHAPTER XIX

A ROYAL FLUTE PLAYER

Music has had patrons among the crowned heads of Europe, but the most distinguished of all the monarchs, the one who contributed most largely, was probably Frederick the Great, of Prussia. The student of the history of music is aware that in previous centuries music as well as the other arts, was dependent upon the patronage of monarchs, popes, cardinals, archbishops, princes, and wealthy members of the aristocracy. It is plain, therefore, that the practical interest of a powerful ruler such as Frederick the Great, especially when supported by personal example—he played the flute—was a matter of great importance to music. His lifetime coincided with that of the classical period in music as one notes by comparing the following dates:

Frederick the Great was born in 1712, came to the throne in 1740, died in 1786. Now, note these dates: J. S. Bach, 1685–1750; Handel, 1685–1759; C. P. E. Bach, 1714–1788; Haydn, 1732–1809; Mozart, 1756–1791; Beethoven, 1770–1827. Weber was born in 1786 and Schubert shortly after the death of Frederick.

Frederick's early education included instruction in music by the court organist. It was a custom of the latter to present to the Prince, on the occasion of the latter's birthday, an original composition. When he was sixteen years old he received lessons in flute playing from Quantz, a celebrated virtuoso who came to Berlin on a visit. For a number of years Quantz was accustomed to go to Berlin twice a year and spend some time with Frederick, playing with him and giving him instruction. During this time, because of the opposition of his father, Frederick William I, who considered music an effeminate pastime, he was compelled to study in secret. Because of this he made a practice of engaging servants who could take part in musical performance. Frederick was accustomed to play duets with his valet. In 1734 he was permitted to set up a private band at his own castle.

When Frederick came to the throne in 1740 he established a court band at Berlin. The famous composer Graun was sent to Italy to engage singers, a new opera house was built, and a large amount of money was set aside for music. Frederick recognized the importance of music in education and ordered that lessons in singing should be included in the courses of study in the public schools, a command which was instrumental in spreading a love for music among the people.

Frederick kept up his flute playing, even after he came to the throne, and practised every day. On some occasions he would play for members of the court, an event which has been made the subject of a well-known picture. As he grew older he had difficulty with his breathing, for which reason he turned to the harpsichord. He showed much interest in the experiments of Silbermann in the making of pianos and is reported to have owned a large number although only three are now known to have been his. In his household Frederick kept several musicians who provided musical recreation for the Court. Frederick was also accustomed to invite eminent musicians to visit him. One of the most distinguished of these visitors was J. S. Bach. The story of this visit is told elsewhere in this series (Grade I).

Frederick the Great made some pretensions to composition. Several marches have been attributed to him, and a number of vocal works. A careful search by his descendant, King Frederick William III, brought to light about 120 peices considered to have been written by Frederick the Great. Quantz is said to have written two hundred solos and three hundred concertos for the flute for his royal patron.

The most eminent musician in the circle maintained by Frederick was C. P. E. Bach, third son of J. S. Bach. He was born in 1714. Like the other children of this family he was thoroughly trained in music, a course of study which naturally included the clavichord (harpsichord), organ, violin, singing, and composition. The mental qualities he showed, even as a boy, his quickness and impressionable nature, led his father to devote him to the study of philosophy and one of the learned professions. He studied in the school connected with the St. Thomas Church, Leipzig, and afterward entered the University of Frankfort as a student of the law.

But it became plain that the natural influence of the musical family life and the thorough training he had received from his father had already determined his future. The law was given up for a musical career. In 1738 he entered the service of the Crown Prince of Prussia, afterward Frederick the Great, and remained in this connection until 1767. His natural gifts were not equal to those of some of his brothers, but his fine mind and the university training he had received has given him the most prominent place among the gifted sons of J. S. Bach, a musician of unusual refinement, exceptional taste, and general cultivation.

The tendency of the times that preceded the classical period was away from the music of Handel and J. S. Bach, and toward neatness, smoothness, and elegance. This led toward emphasis on form rather than musical content. In this respect C. P. E. Bach may be called a link between the period and product of his father and that of Haydn and Mozart. If critics say that the music of Emanuel Bach lacks depth and earnestness it is certainly cheerful, finished, charming. In his works for the piano we find the germs of form which Haydn, a diligent student of the composition of the older master,

shaped into the sonata, that is, the homophonic style, the development of thematic material, and the succession of movements.

Emanuel Bach was evidently a fine player on the clavichord (harpsichord) for which instrument he wrote two-hundred and ten solo pieces, and fifty-two concertos with orchestral accompaniment. In these he exhibited and developed the principles of clavier technic as practised and taught by his father. This is also the idea in his celebrated book *Versuch über die wahre Art das Clavier zu spielen*, the first attempt at a method of clavier playing, and therefore suited to the piano which was now being developed. These same principles were adopted by the later masters of piano playing, Clementi, Cramer, Field, and Hummel, and by them given over to the players of succeeding generations to be shaped into the modern system of piano playing. C. P. E. Bach is, therefore, an important figure in music because of his work in giving form to instrumental music of the period when polyphony was giving way to monophony, and because of his service in establishing the principles of piano playing. In the shaping of sonata form the line is Emanuel Bach, Haydn, Mozart, and Beethoven.

CHAPTER XX

PANTALEON HEBENSTREIT AND HIS GIANT DULCIMER

Those of us who have heard the great masters of piano playing have wondered at the powerful, ringing, brilliant tones produced from the piano. When we stop to consider that the basis of this is a blow from a small felt-covered hammer upon wire strings we wonder the more that such rich, powerful, sonorous tones can be made by so slight material. A few minutes later we hear soft, dainty, almost ethereal tones from the same instrument. And we wonder again at the delicacy and sweetness of these tones, so different from the powerful ones we heard a few minutes before. These extremes are separated by many degrees of tone power; in this is the secret of the charm of the piano. And in this we also find the reason for the full name of the instrument, *pianoforte*, a combination of the two Italian words, *piano*, meaning soft, and *forte*, meaning loud, because the instrument can produce both soft and loud tones.

Why should this be a reason for giving a name to an instrument?

To answer this question it is necessary to go back to three early forms of stringed instruments. The monochord (one-stringed), the psaltery, a sort of lyre played by plucking with the fingers or a plectrum, and the dulcimer, played by striking on the strings with small hammers of soft material.

In the monochord the string was divided into various lengths by placing a little piece of wood, called a bridge, between the top of the instrument and the string; different lengths gave different sounds. Later, some time toward the fifteenth century, someone had the idea of stretching a number of strings across a frame and of having the equivalent of a bridge attached to one end of a lever, on the other a flat piece of wood which could be depressed by a finger. In this device the little "bridge" was made of brass (it was called a tangent), was about an inch high and an eighth of an inch broad at the top. When the key was depressed the tangent came up and struck a sharp blow on the string, exactly at the correct length of string to produce the desired tone. At the same time the string was pushed upward because of its elasticity. By varying the amount of finger pressure the tone produced from the string could be varied. But this tone, even at its strongest, was delicate; to our ears, weak. Compared with the most powerful tone of the piano of today the strongest tone of this old instrument was but little more than a faint tinkle with no sustaining power whatever. This instrument was called the clavichord, meaning a string instrument played by keys.

In the psaltery of the Greeks the strings were plucked. Suppose we put strings across a box, one end narrower than the other, making an instrument in shape suggesting the grand piano of today (the longest side for the longest strings). Each of the strings is of the proper length to produce the pitch desired. Connect this with a key device as in the clavichord but so adjusted as to pluck them when pushed up past the string. On the side of the little upright was a slight projection which made the string sound when this upright (called a jack) was forced past it. This instrument was known as a harpsichord, probably because the arrangement of the strings (long, grading down to short) suggested the harp.

These two instruments, the clavichord and the harpsichord, were used by all the old masters, preceding Bach, and by Bach up to the time of his death. Most of them preferred the clavichord because the tone could be varied in power. The harpsichord, on the contrary, was incapable of variation in power, although the tone was stronger than that of the clavichord. Mozart played on the clavichord as a child, later the harpsichord, and, before his death, on the piano. By the time Beethoven started on his career the piano had displaced both earlier types.

The Dulcimer

The original of our piano is the dulcimer, an instrument in shape like the more familiar zither, but played by little hammers, one in each hand. The backs of these little hammers are covered with leather, hard on one side, soft on the other. If loud tones are desired the player strikes the strings with the hard side; for soft tones he uses the soft leather side. The modern type of this instrument is used by the gypsy musicians of Hungary and is known as the *cimbalom*. The scale was diatonic, chromatic later.

In 1667, in the German town of Eisleben, a boy was born who was named Pantaleon Hebenstreit. He learned to play the violin and also to dance. When he reached manhood his occupation was that of a dancing master at Leipzig. During the years before he reached the age of thirty (1697) he must have become interested in the dulcimer for he had acquired extraordinary skill in playing the instrument. Inventive by disposition and dissatisfied with the kind of effects he could produce from the dulcimer he determined to make it larger. By the time he was satisfied he had made one four times greater in size and increased the number of strings to one hundred and eighty-five, assigning four and five to each tone so as to increase the volume of sound. (Just as in the modern piano some tones are produced by blows on one, two, or three strings).

This "giant" dulcimer completed, Hebenstreit started on a concert tour of Europe. He could play chromatic passages, he could produce great volume of tone and very soft effects with ease, he could sweep the hammers across the strings in *glissando* fashion, and by alternate blows of the hammers on the strings could play extremely rapid scales and runs, and thus achieved a brilliant effect which could not be secured from the clavichord and harpsichord. Everywhere he played he aroused the enthusiasm of musicians because of the brilliancy of his effects and the wonderful power of tone he produced.

About this time a skilful harpsichord maker, Cristofori, lived in the city of Florence, in charge of the instruments of the ruling family. He was dissatisfied with the tone of the clavichord and equally so with that of the harpsichord. He had therefore given to himself the problem of devising a mechanism which would give increased brilliancy and power of tone. All of his efforts so far had proven unsatisfactory. Then it happened that Hebenstreit reached Florence and gave one of his concerts. Cristofori was present and then and there felt that his problem had been simplified. What he had to do now was to work out a mechanism by which blows could be delivered on the strings by little hammers controlled by keys like those of the harpsichord. This method was to be different in that the blow used came from above, not underneath.

The result of his study and experiment was the production of an instrument (probably about 1709) which is described as a *piano e forte* (soft and loud), the beginning of the piano of our day. Thus it comes about that Cristofori has been accorded the honor of inventing the piano.

This claim has been disputed by the adherents of Schroeter, a German. When he was a boy he played the clavichord. As a trade he learned to quill and tune harpsichords. Thus he was made acquainted with the characteristics of the two instruments and made an effort to combine them. About 1715 he heard Hebenstreit play the dulcimer. From this he took the idea which he is said to have worked out in two models of hammer action.

Another name connected with the early piano was that of Silbermann, a German organ and clavichord maker. An account of Cristofori's instrument reached him in a German translation. With this as a guide he made two instruments which were submitted to J. S. Bach but without winning the approval of that master. For a time he discontinued his experiments, but later took them up again and made instruments of which a number came into the possession of Frederick the Great.

A type of instrument known as Viennese was made by Stein. It is stated that Mozart played one of his instruments. The mechanical development of the idea of the piano is largely due to Sebastien Erard, a Frenchman, born in 1752, first a cabinet maker, then a harpsichord mechanic. In 1777 he made his first piano. After this he continued making instruments including harps, and used his remarkable mechanical genius in improving both instruments, so that they became standards of excellence in France and throughout Europe.

XVI

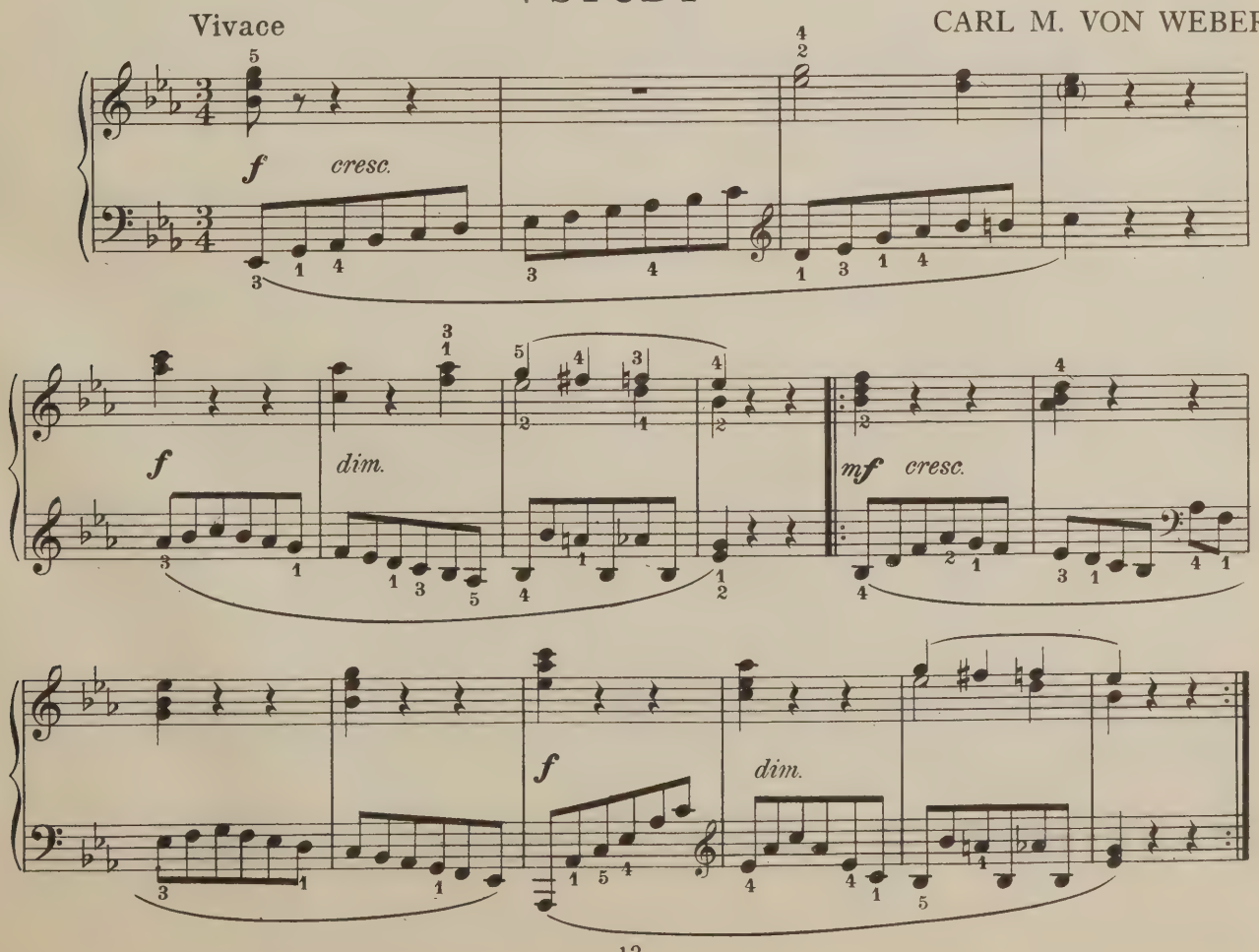
FLORID DESIGNS

§ 1. The idea of ornamenting single tones, a series of tones, or a chord, by means of rapidly moving figures built on scale and *arpeggio* forms, was one taken over from vocal art soon after instrumental music began to be written. It was a principle that adapted itself particularly well to instrumental writing. Relieved from the restraints imposed by vocal technic, composers could give freer rein to the imagination, with such result as the *Bach* Chromatic Fantasy, a work which in its own day was little known and less understood. Florid designs have appeared frequently in the preceding material of this grade. To consider the subject systematically, it is seen that the material of Florid Designs is the scale and the chord. The design itself may range from a simple scale or *broken* chord to a passage of extreme intricacy in which diatonic and chromatic passing tones are used about as extensively as are the essential elements. The purpose of the design varies from that of unobtrusive ornamentation to an importance which stamps it as the principal theme of a piece. But in every case, in order to justify its use, it must be kept going. This happens naturally if the design is as long as the one used in the STUDY by *Weber*, but if the design is short it must be constantly repeated, as in the *Bertini* ETUDE. The design may also appear as accompaniment, in which case it is generally based upon a chord. This use is illustrated in BY THE CRADLE by *Jensen*. Florid designs are also found which have melodic value of their own, even though based on scales or chords. Such are found in the RONDO by *Glière*. [§ 1]

STUDY

Vivace

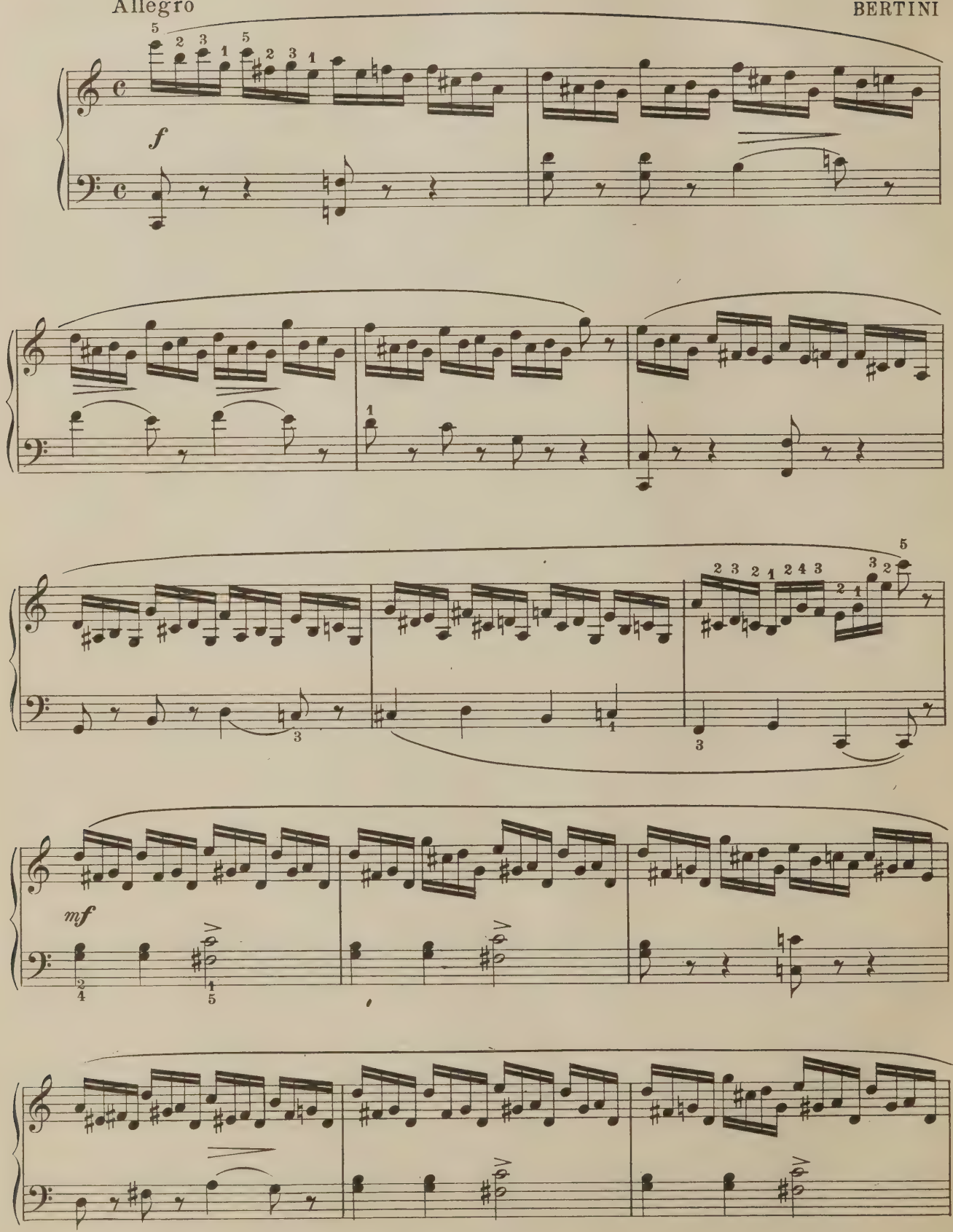
CARL M. VON WEBER

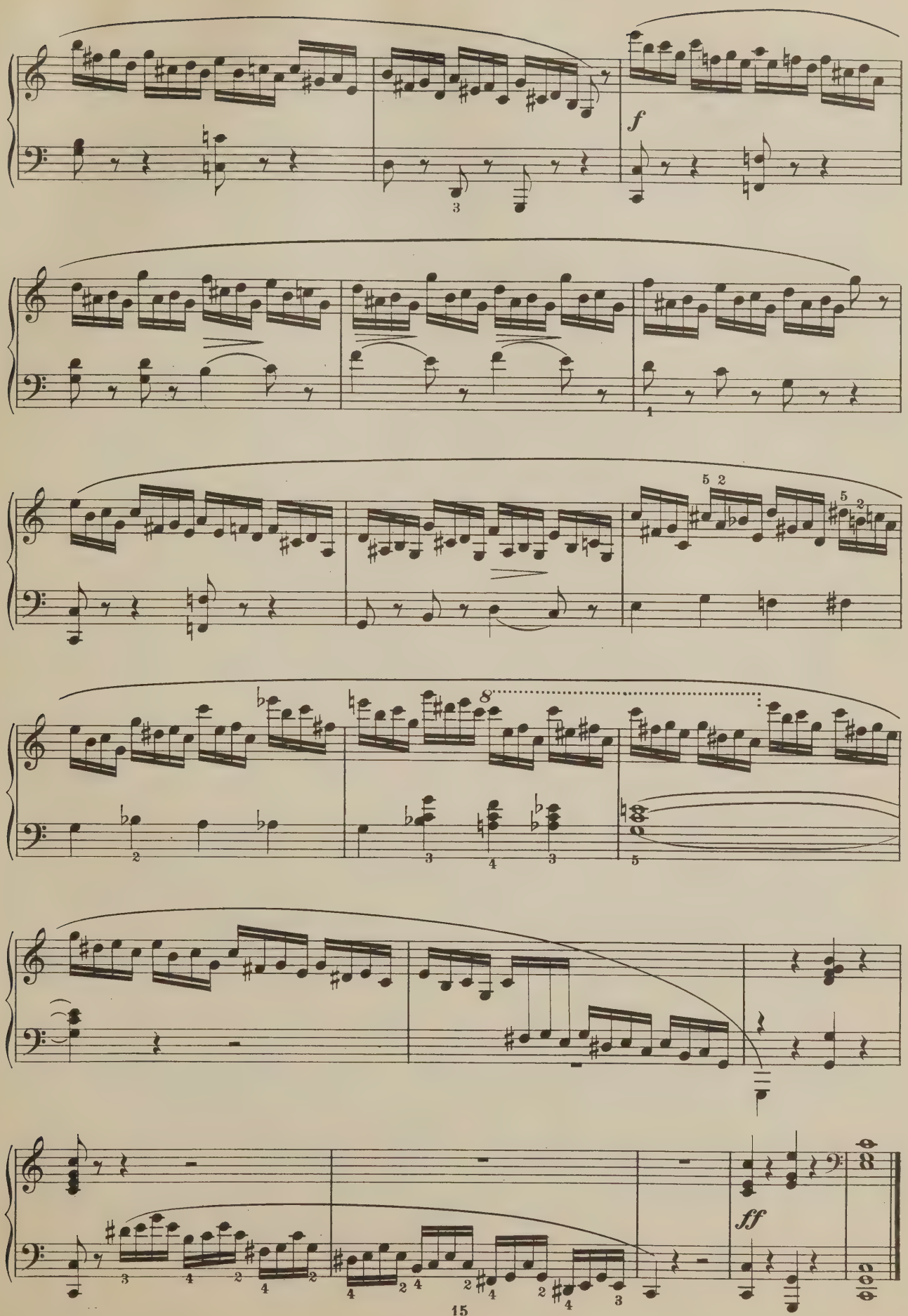


STUDY

Allegro

BERTINI

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BY THE CRADLE

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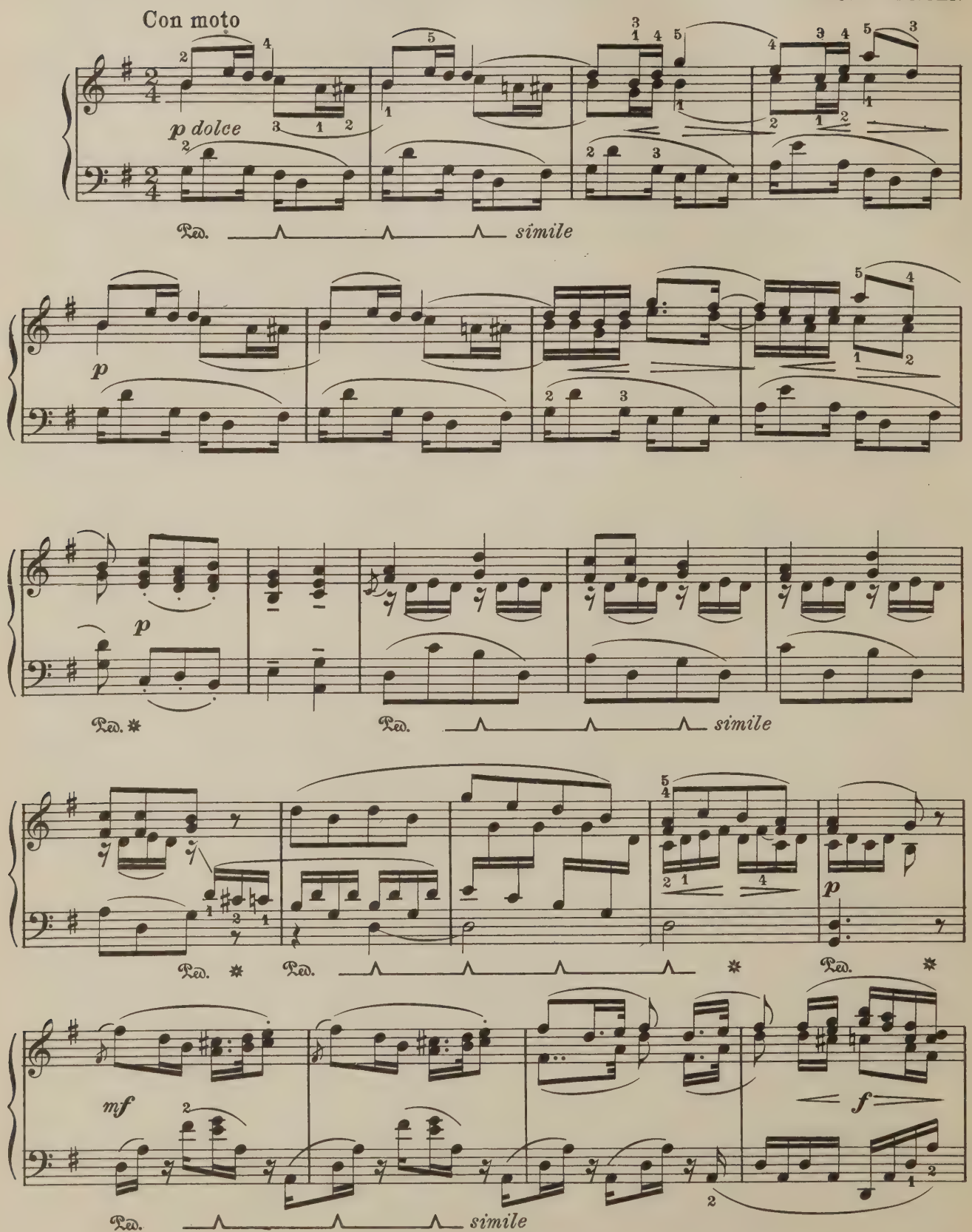
ADOLF JENSEN



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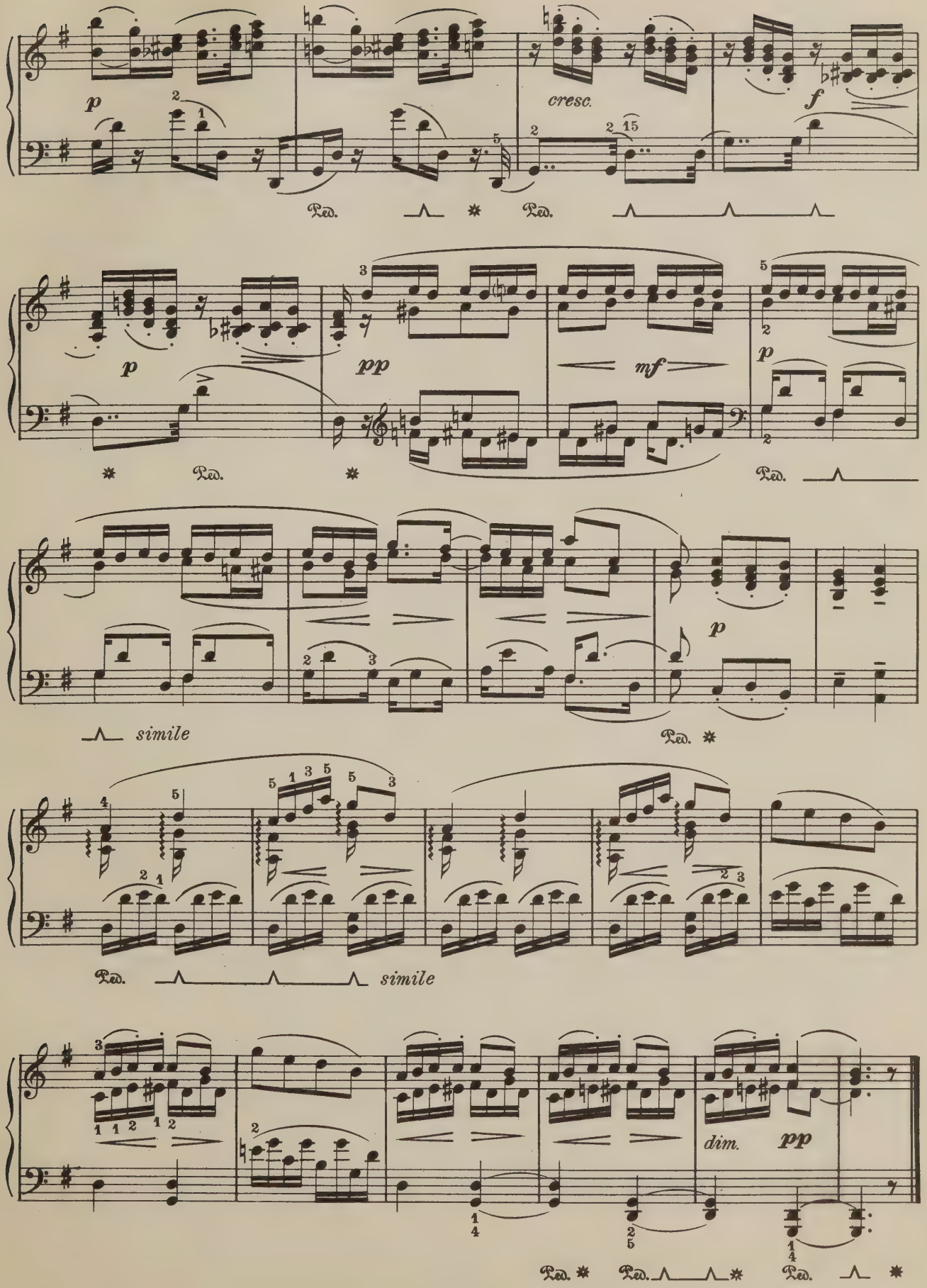
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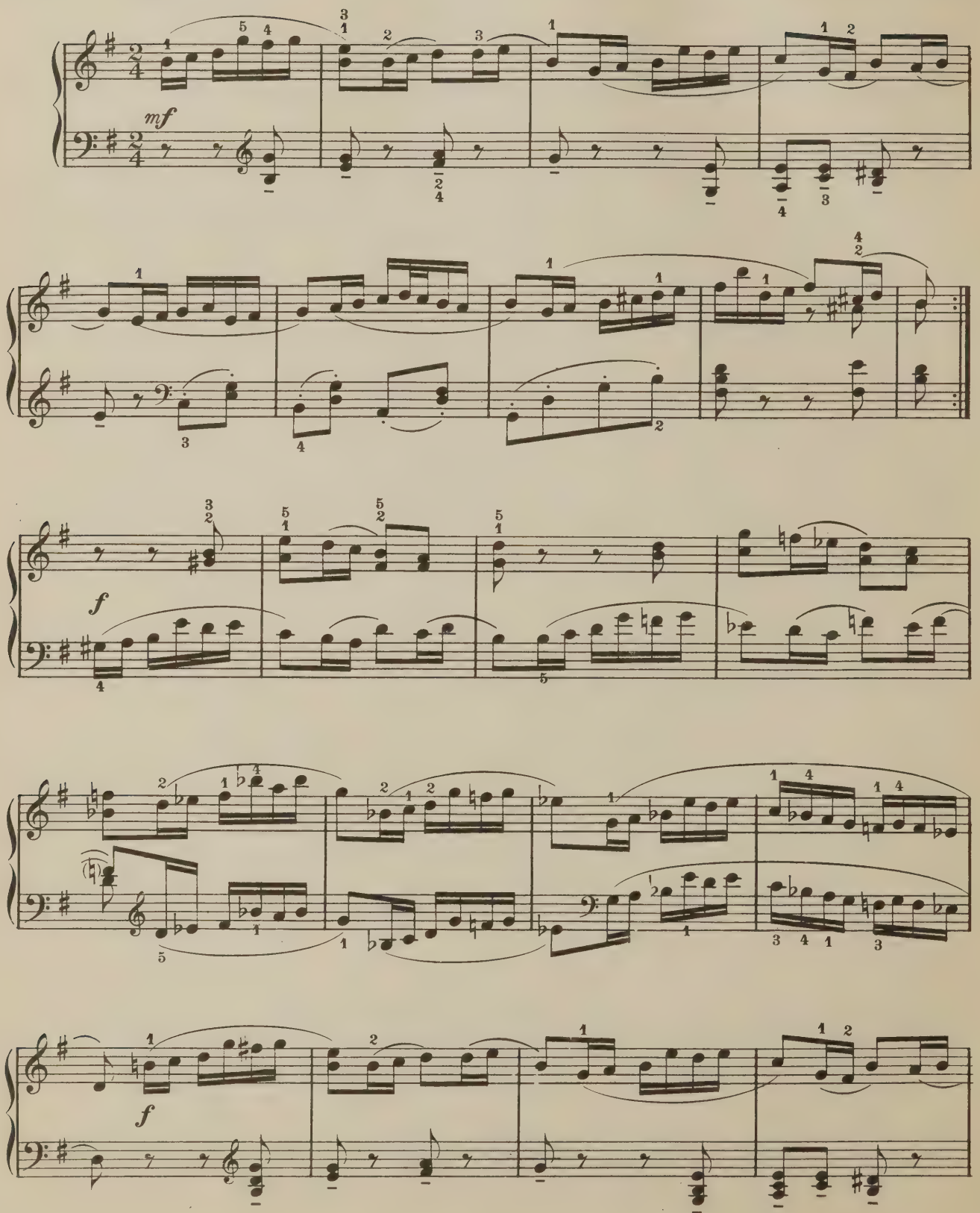

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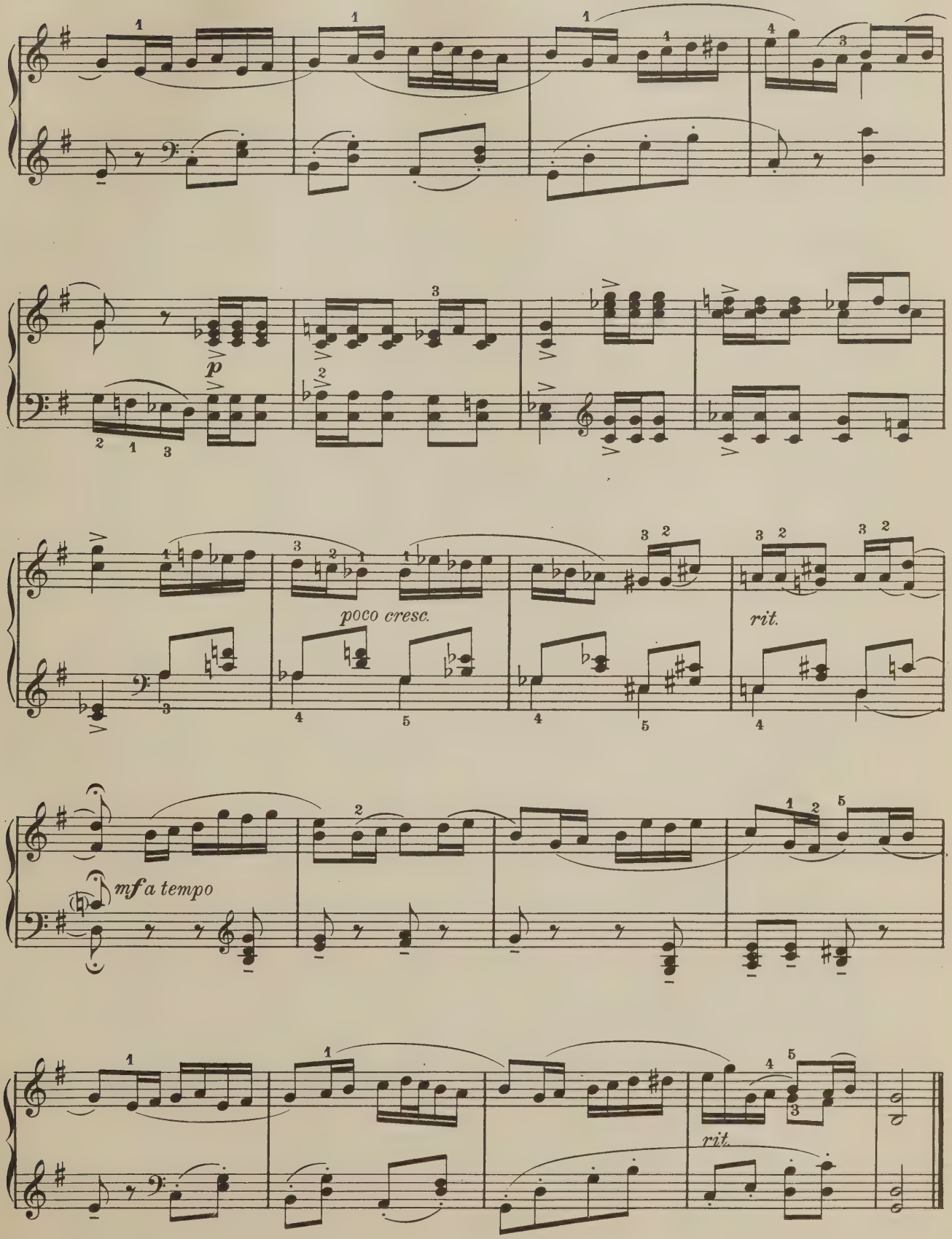
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CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Apply to the Diatonic Seconds and Thirds, Example No. 1, the three Rhythmic Patterns for groups of eight sounds, in two speeds, Example No. 2. The second of these patterns is applied in Example No. 3. The exercise should be extended through four octaves, the metronome speed increased gradually to 100 to a *quarter* note. Use alternately the following four sets of fingers:

5 4 : 4 3 : 3 2 : 2 1

ARPEGGIOS: Practise the *broken* Triad *arpeggios*, or "zigzags" of *C major* and *B major*, as in Example No. 8. Overlap the fourth note of one Quadruplet with the first note of the following group, as illustrated in notation in Example No. 7.

CHORDS: Apply the Model for Full Triads in Octave Skips, Example No. 11, to the Eight Kinds of Triads in the Keys of *C*, *D♭*, *D* and *E♭*, Nos. I to IV of "The Ninety-six Triads," Example No. 13.

SCALES: Transpose and practise the Five-fold Scale, Example No. 17, in the Keys of *E♭ major* and *F major*.

REVIEW: Play the Schumann Sustained Note Exercise, Example No. 5. Adopt the same principle and the same fingering to the Diminished Seventh chord, as in Example No. 6; also apply to the five model Diminished Seventh chords, beginning on *E*, *E♯*, *B*, *C* and *A*. Learn the exercise *staccato*, and play it *legato*.

Second Assignment

SPECIAL TECHNIC: Practise the violin figures or slurred pairs in Example No. 4. With the left hand alone play the Rolled Full Triads in Example No. 12, as a study for the Damper pedal. Press the pedal down exactly on the second *eighth* note of each group, and release it on the first note of the next group. Accent in Doublets as written and avoid any accent on the upper tone. Continue this Model through the Table of Ninety-six Triads, Example No. 13.

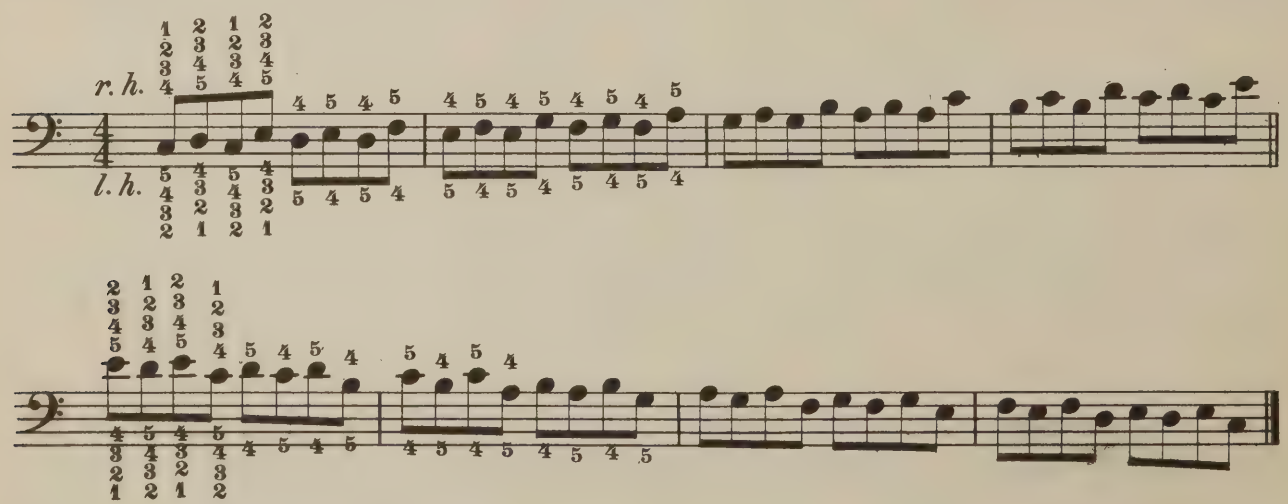
ARPEGGIOS: Adapt to the second Inversion of the Dominant Seventh *arpeggio*, in the Key of *C major*, Example No. 10, the two Triplet figures with one Double note, Example No. 9, A and B.

OCTAVES: Practise the *major* Scale in Octaves with rhythms, in Example No. 14, and continue through all the *sharp* Keys at a metronome speed not to exceed 72 to a *quarter* note.

SCALES: Play the Harmonic *minor* Scale in Single Sixths, in nine-note length, in the Key of *C minor*, as in Example No. 15. To overcome any difficulty in connection with the Augmented Second take the passage enclosed in brackets and make of it a separate exercise, as illustrated. To transpose this exercise through all twelve Keys will mean a saving in the end.

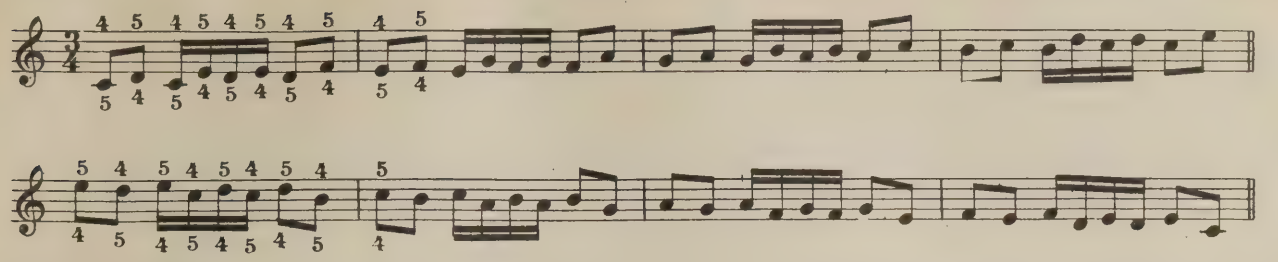
REVIEW: Scale Variations: C, D and F, in Chapter IV (Book 1). Scales cannot be too frequently reviewed as they are the backbone of all forms of technic.

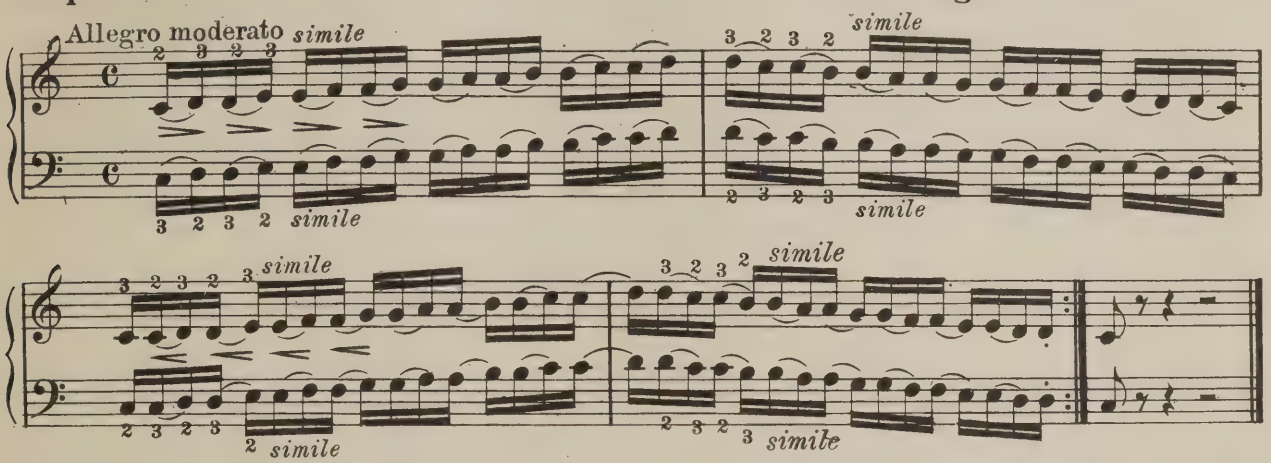
Example No. 1 **Diatonic Seconds and Thirds**

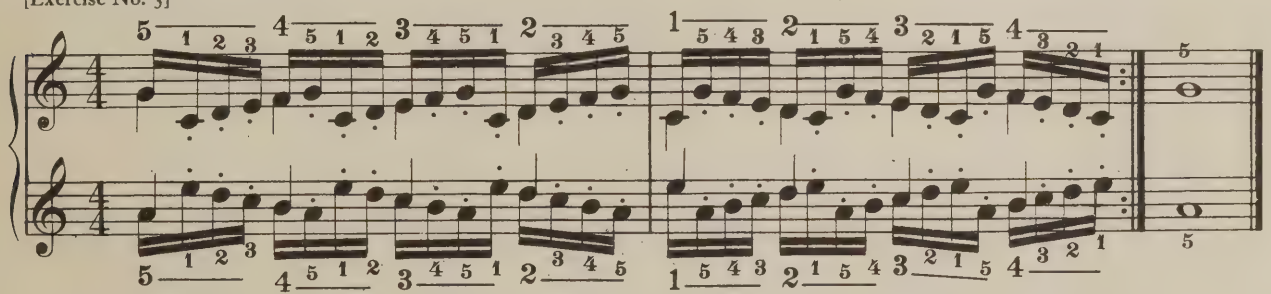
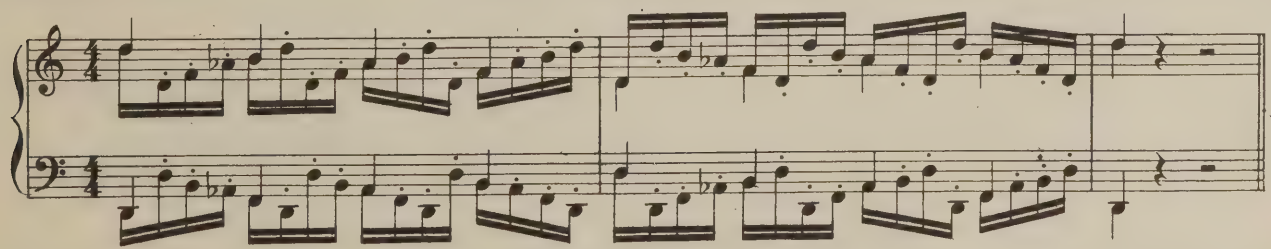
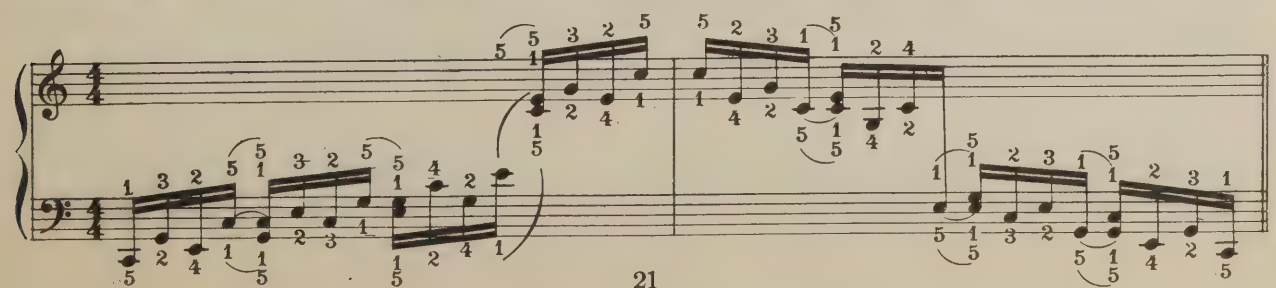
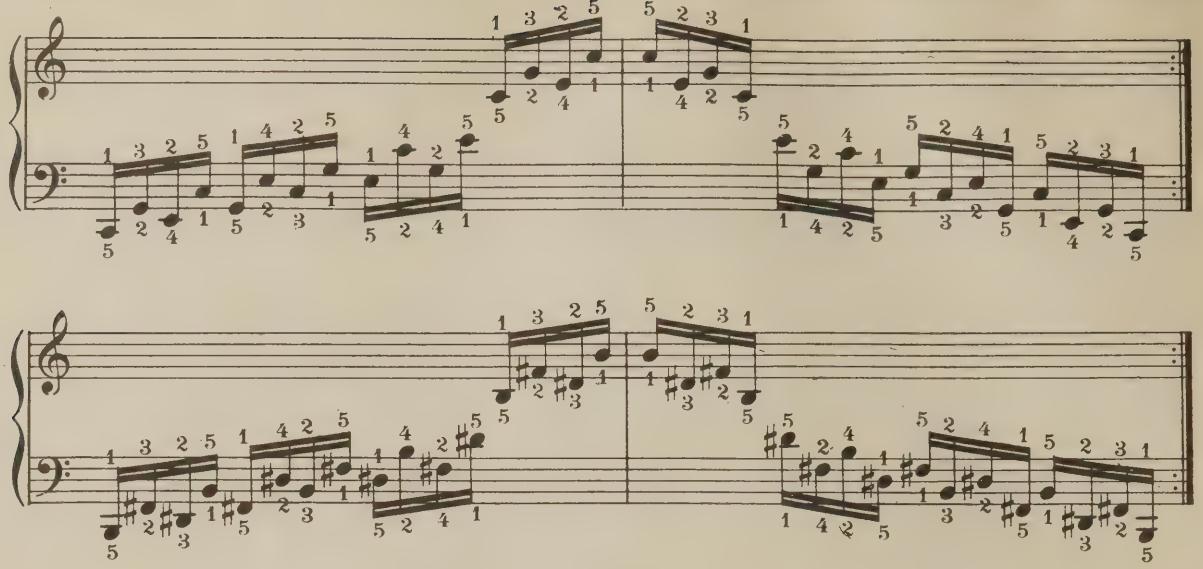
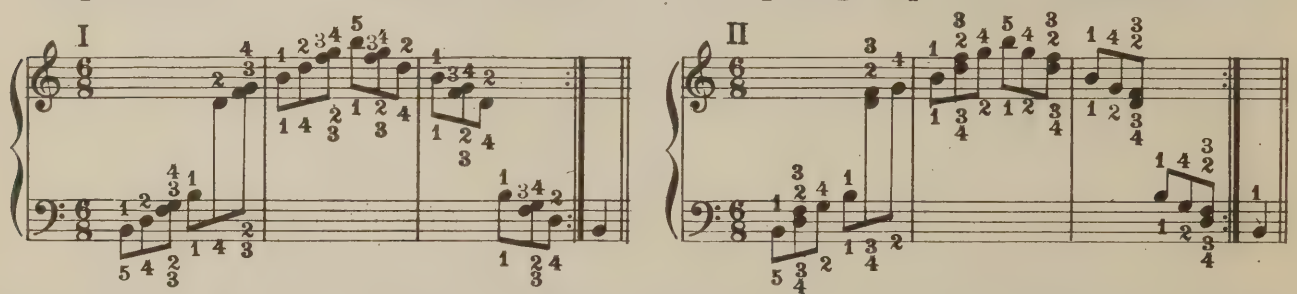


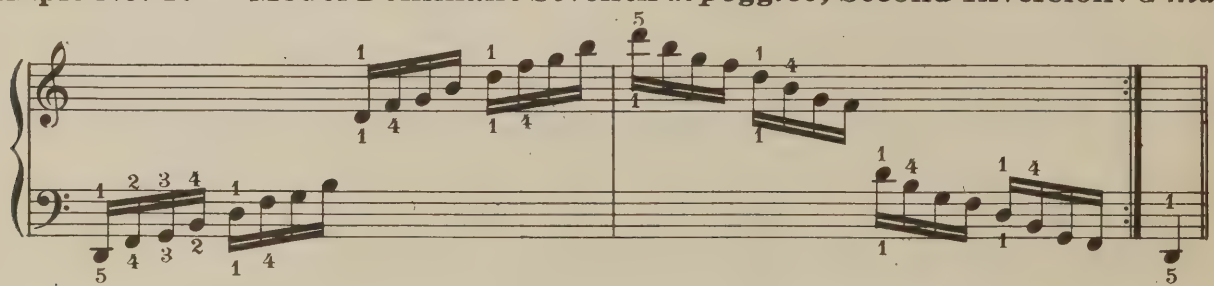
Example No. 2 **Rhythmic Patterns for groups of Eight Sounds, in two speeds**

Example No. 3 **Diatonic Seconds and Thirds, in two speeds: Pattern II**

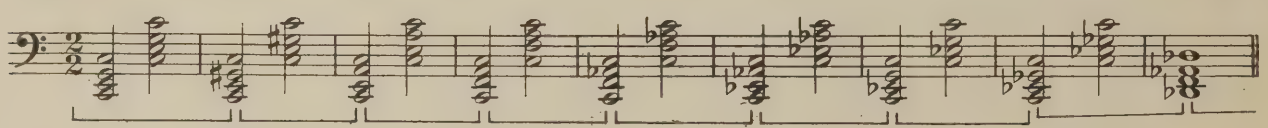


Example No. 4 **Violin Figures:: Slurred Pairs**

Example No. 5 **The Schumann Sustained Note Exercise**

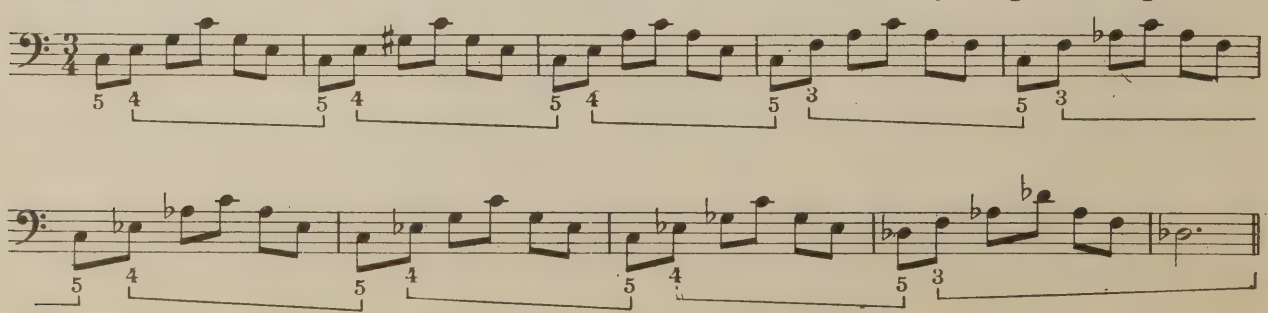
[Exercise No. 3]

Example No. 6 **Adaptation of Schumann Exercise to Seventh Chords**

Example No. 7 Illustrating the Overlapping of Groups, in *broken* Triad *arpeggios*

Example No. 8 ***Broken*** **Triad *arpeggios*, or "Zigzags"**

Example No. 9 **Seventh *arpeggios*, in Triplet groups with one Double Note**

Example No. 10 **Model Dominant Seventh *arpeggios*, Second Inversion: *C major***



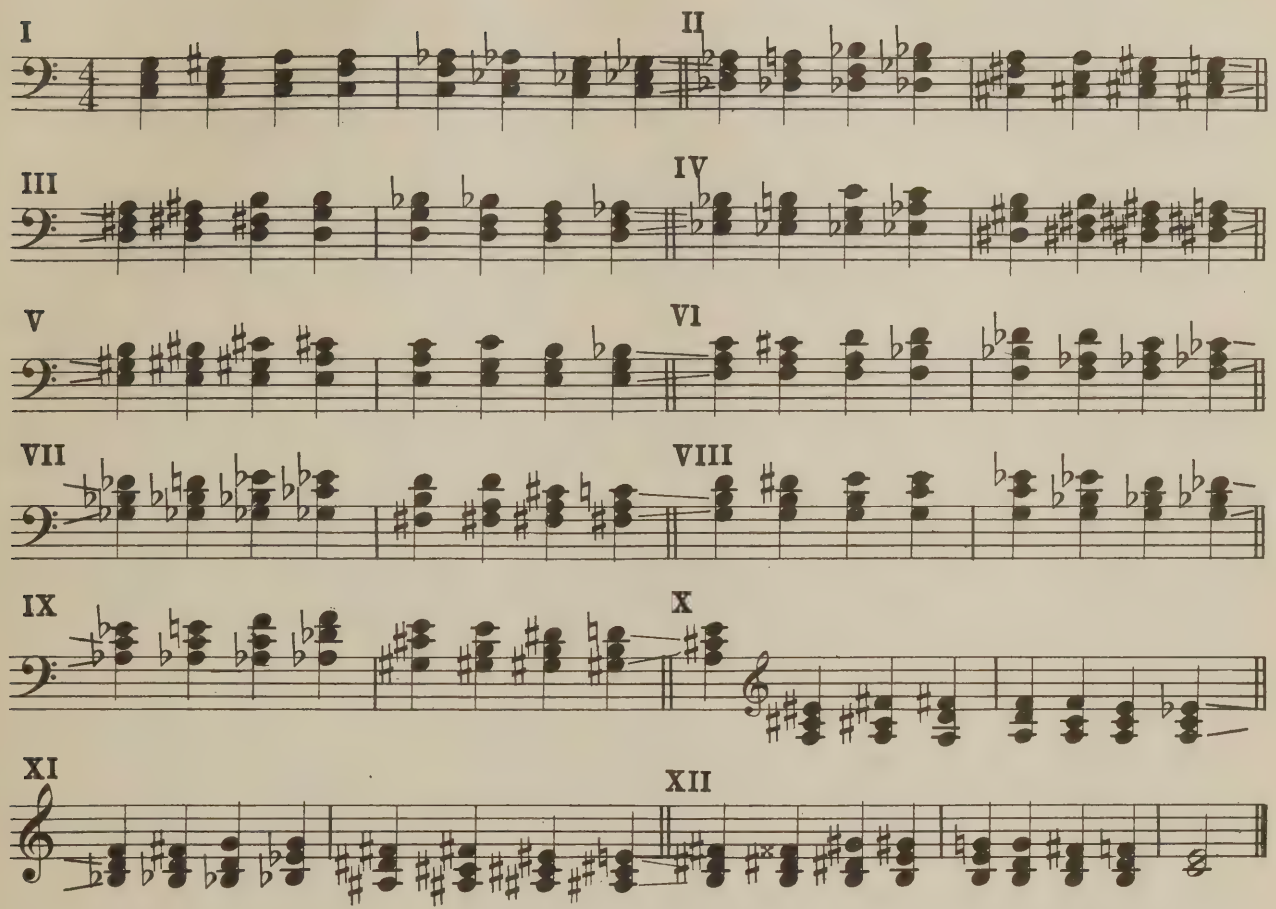
Example No. 11 **Full Triads with Octave Skips**



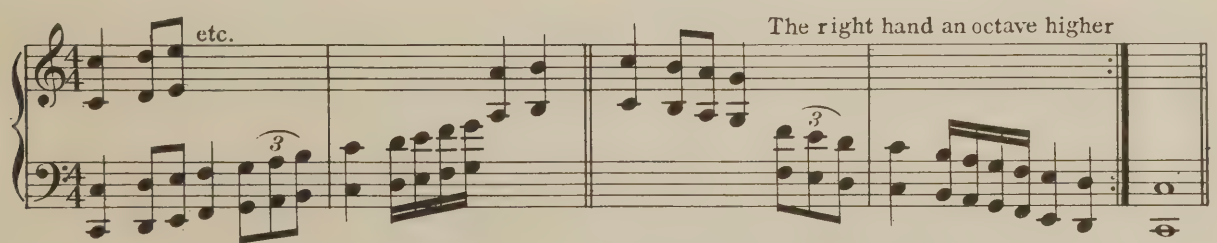
Example No. 12 ***Broken*** **Triads, with "syncopated" pedalling**



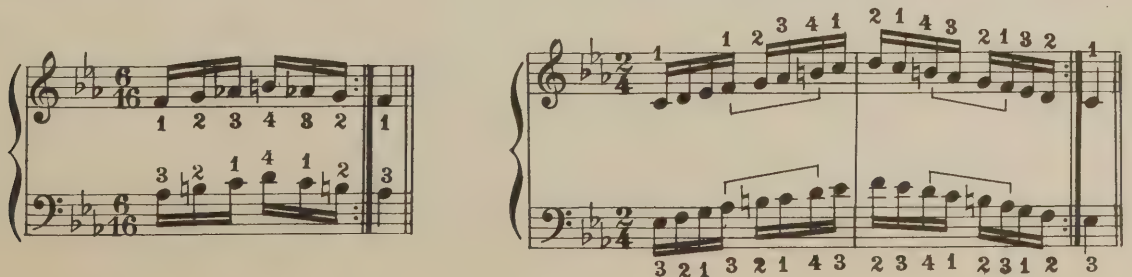
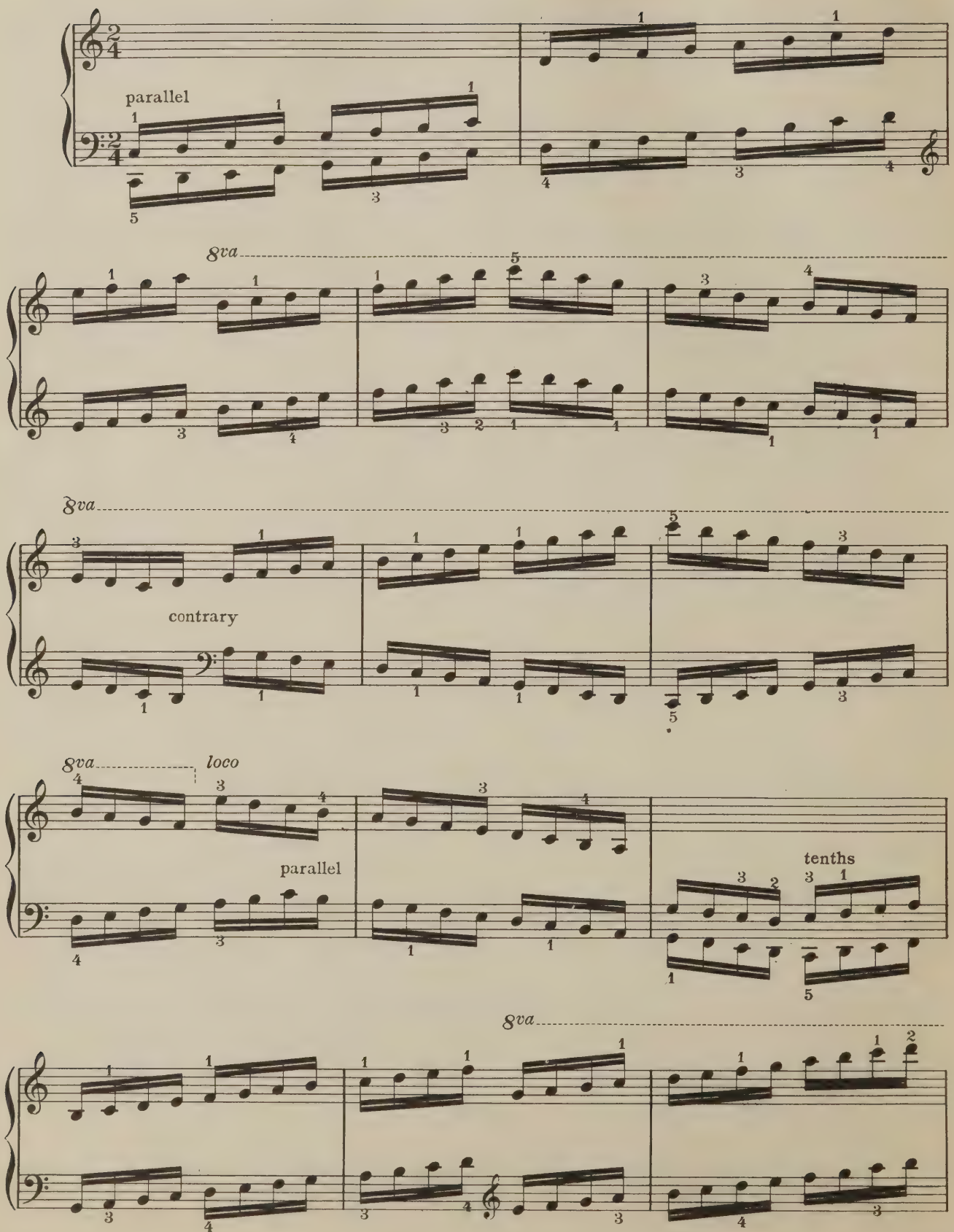
Example No. 13 **Eight Triads in Twelve Keys: "The Ninety-six Triads"**



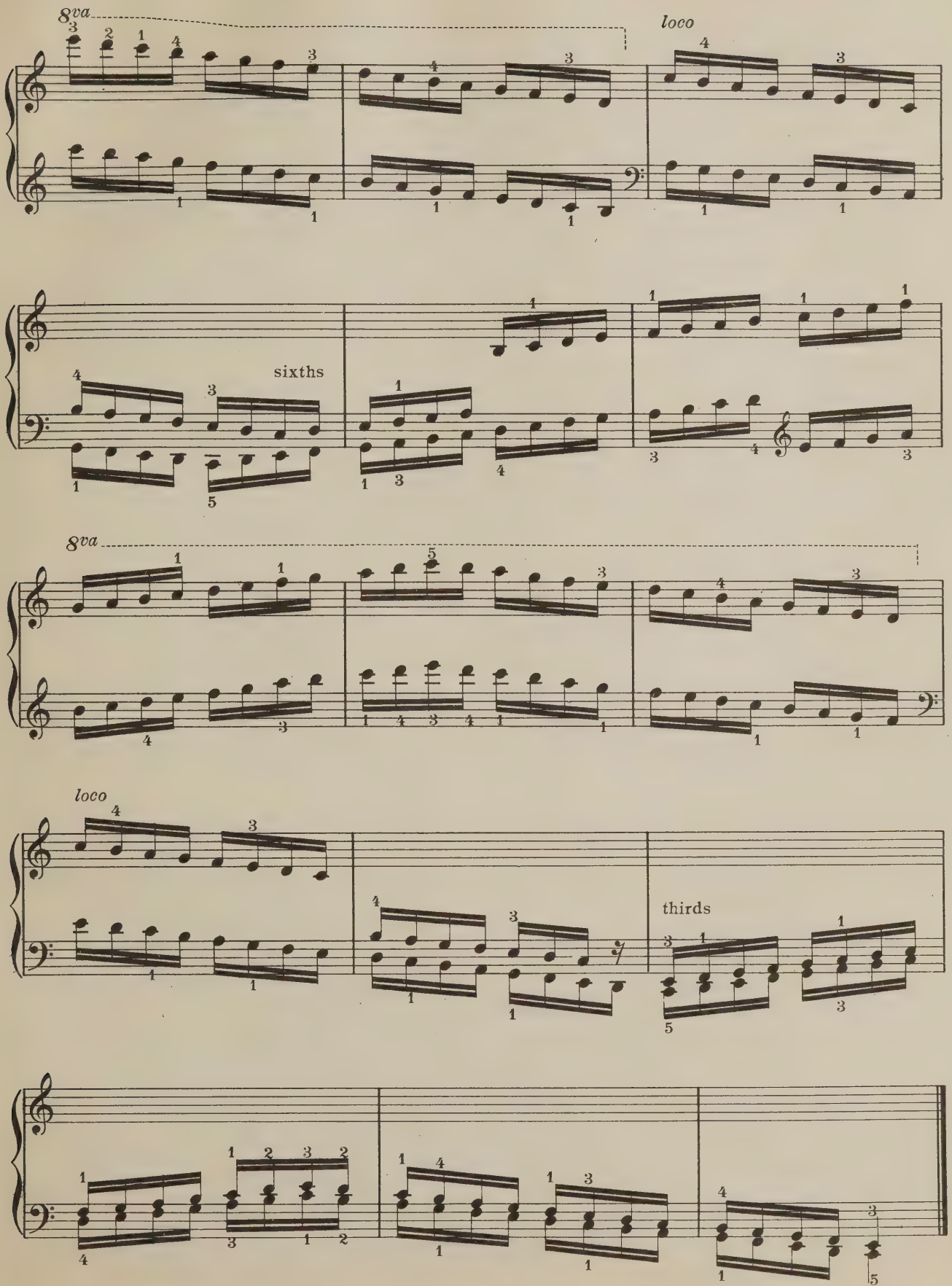
Example No. 14 **The Scale in Octaves, with Rhythms**



Example No. 15 **Preparatory to the Harmonic *Minor* Scale in Single Sixths**



parallel
8va
8va
contrary
8va
loco
parallel
tenths
8va


8va
loco
sixths
8va
loco
thirds

XVII

HARMONIC ORNAMENTATION

§ 1. As its name implies, harmonic ornamentation is based on the chord. Some forms of harmonic ornamentation have already been encountered in the study of chord passages and florid designs, but there are other kinds in which the element of rhythm is predominant.

§ 2. One of the first forms of chord ornamentation was the "Alberti bass," so called from the name of a composer now forgotten who is supposed to have been the first to use it. It was evidently an attempt to imitate the effect of rapidly repeated notes as played by the string section of an orchestra. The left-hand part of the RONDO by *Dussek* illustrates the Alberti bass. As a piano effect it is of a rather neutral quality. Much used by Haydn and Mozart, the Alberti bass met with disfavor at the hands of Beethoven, who finally discarded it. Other and more effective forms of harmonic ornamentation were invented as the mechanism of instruments was improved. With Chopin it outgrew the narrow limits in which it had been confined, and began to take in more extensive sections of the keyboard. It reached its culmination in the piano writing of Liszt. The improvement of the piano mechanism during the life of Beethoven was chiefly responsible for making the Alberti bass obsolete, since the increased possibilities of the newer instruments opened the way for harmonic ornamentation of a higher order. The Damper pedal was unknown in the days of the clavichord and harpsichord, but with its invention the Alberti bass was released from the narrow compass of an octave, and widespread or dispersed figures began to appear. Composers became more daring in the use of *arpeggios*. The next step in the development of harmonic ornamentation may be said to date from the publication of Chopin's Etudes, Op. 12 and Op. 25. The first Etude of Op. 12, the "runaway chorale" in *C major*, amazed and infuriated the conservative school of Hummel and Moscheles, still faithful to the traditions of the clavichord and harpsichord technic. But the younger set, led by Schumann and Liszt, developed the new resources almost to the limit of the keyboard possibilities. Modern composers have evidently felt that harmonic ornamentation alone has gone far enough, and since Liszt the tendency has been to combine it with contrapuntal ornamentation. In this style of writing Schumann was a pioneer, and it was carried to its highest perfection by Brahms. [§ 1]

Etude, *Mayer* [PAGE 27]

§ 3. The left hand is engaged continuously with figures that outline the harmony. Changing and passing tones are frequent, but most of them occur on unaccented fractions of counts. The student who is far enough advanced in the study of harmony will find that a close analysis of the harmonic and non-harmonic tones in this accompaniment will assist materially in understanding and memorizing the ETUDE. Furthermore, the left-hand part may be considered as a "perpetual motion" exercise, as there are no interruptions from the first measure to the last. [§ 2]

Study, *Lebert and Stark* [PAGE 28]

§ 4. Harmonic ornamentation by means of repeated tones is almost as old as the Alberti bass; pianistically it is much more effective. It provides the means by which chords may be sustained, or rather reinforced. As used in this STUDY it is intended as the vehicle for developing light wrist action. [§ 3]

Cradle Song, *Schumann* [PAGE 30]

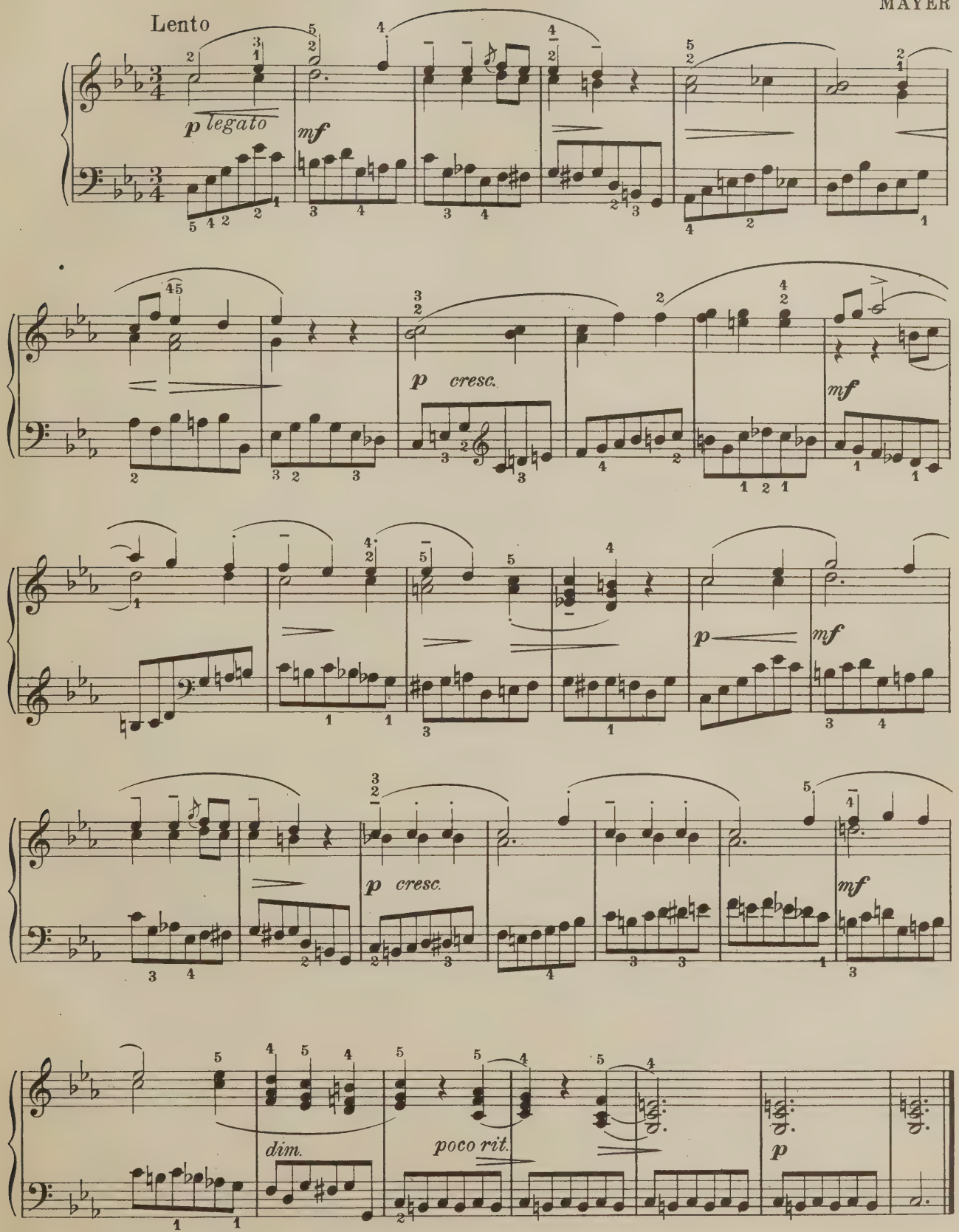
§ 5. In this CRADLE SONG no passing tones are used, the ornamental figures entirely confined to the right-hand part, and consisting entirely of chord tones. Care must be taken to subordinate the second and third tones of each group. [§ 5]

Rondo, *Dussek* [PAGE 34]

§ 6. This RONDO serves as an exercise for contracting and expanding the hands, while maintaining an even *legato* during the *broken* chord accompaniment in the left hand. The same rhythmic figure later appears in a more elaborated melodic form. The style is characteristic of the early period in which it was composed. A quaint naïveté pervades the entire Piece. It is like a fragment of old tapestry, slightly faded and fragile. Extremes of contrast in tone color and dynamic force should be carefully avoided, although there must not be a total absence of either of these very necessary interpretive qualities. [§ 4]

ETUDE

MAYER



CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Of the Table of Sixty Fingerings for a Quadruplet with one Double Note, Example No. 1, practise groups 7 to 12 sustaining the fingers 5 3, groups 31 to 36 sustaining the fingers 4 2, and groups 37 to 42 sustaining the fingers 4 1, applying the Rhythmic Pattern in Triplets in Example No. 2.

ARPEGGIOS: Practise the *broken* Triad *arpeggios*, or "zigzags," in *B♭ major* and *A major* as in Example No. 5, overlapping the fourth note of one Quadruplet with the first note of the following group, as previously illustrated (3-xvi, Example No. 7).

CHORDS: Apply the Model for Full Triads in Octave Skips (3-xvi, Example No. 11) to the Eight Kinds of Triads, in the Keys of *E*, *F*, *F♯* and *G*, Nos. V to VIII of "The Ninety-six Triads" (3-xvi, Example No. 13).

SCALES: Transpose and practise the five-fold Scale (3-xvi, Example No. 17) in the Keys of *F♯ major* and *D♭ major*.

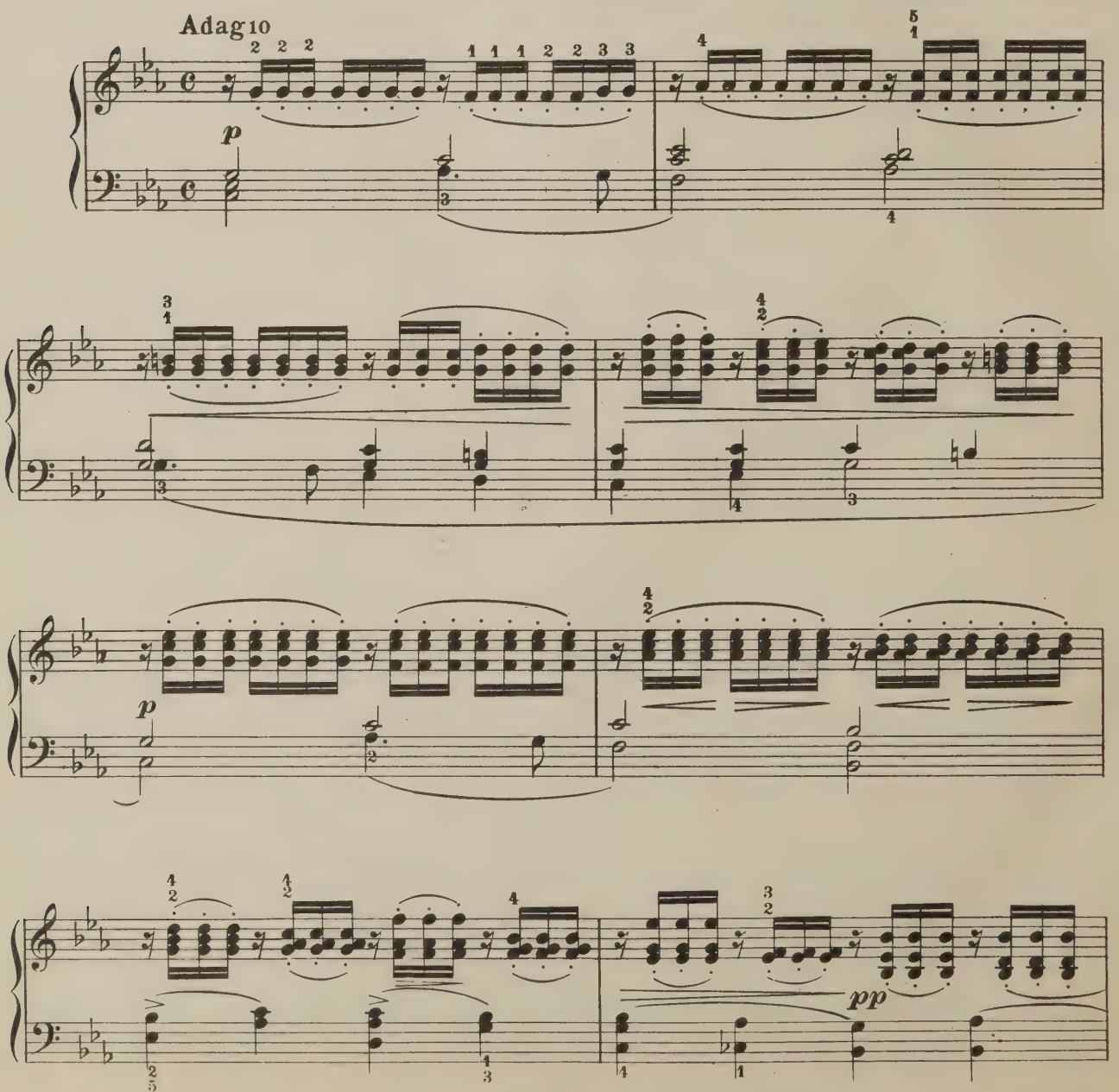
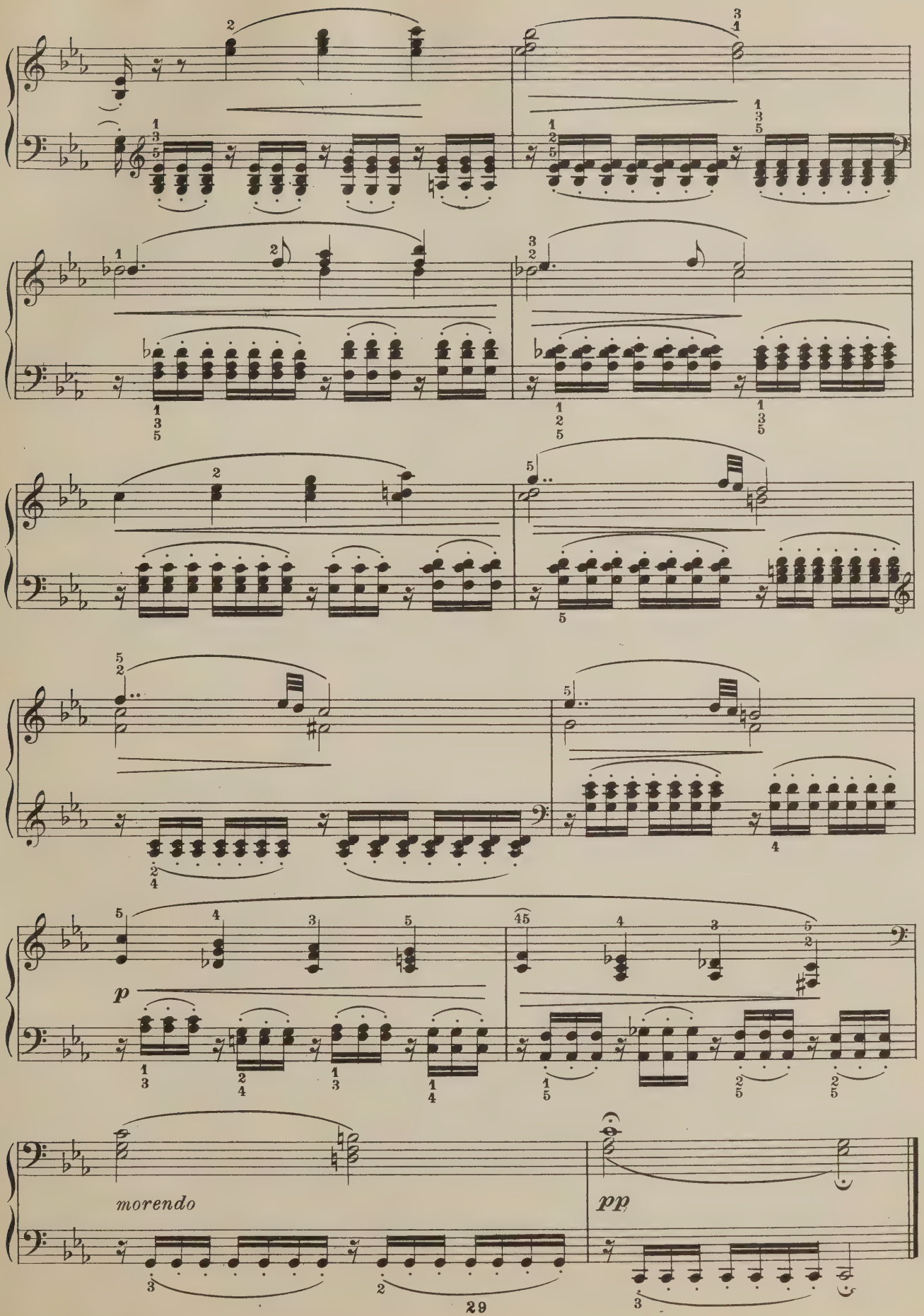
REVIEW: Apply the four Trill fingerings for Velocity, Example No. 4 to the Model in three speeds, Example No. 3.

(Continued on page 37)

STUDY

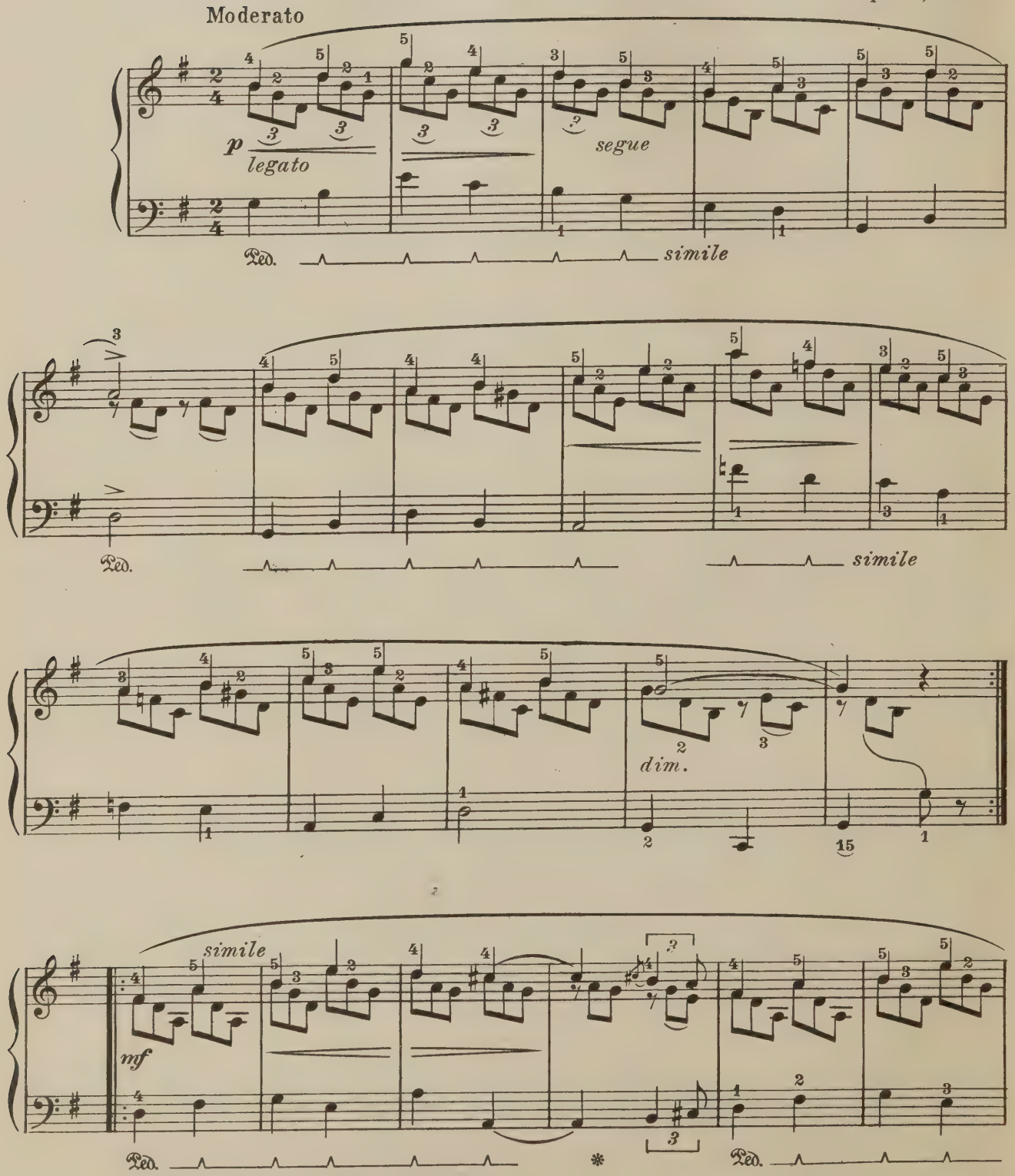
HARMONIC FIGURATION

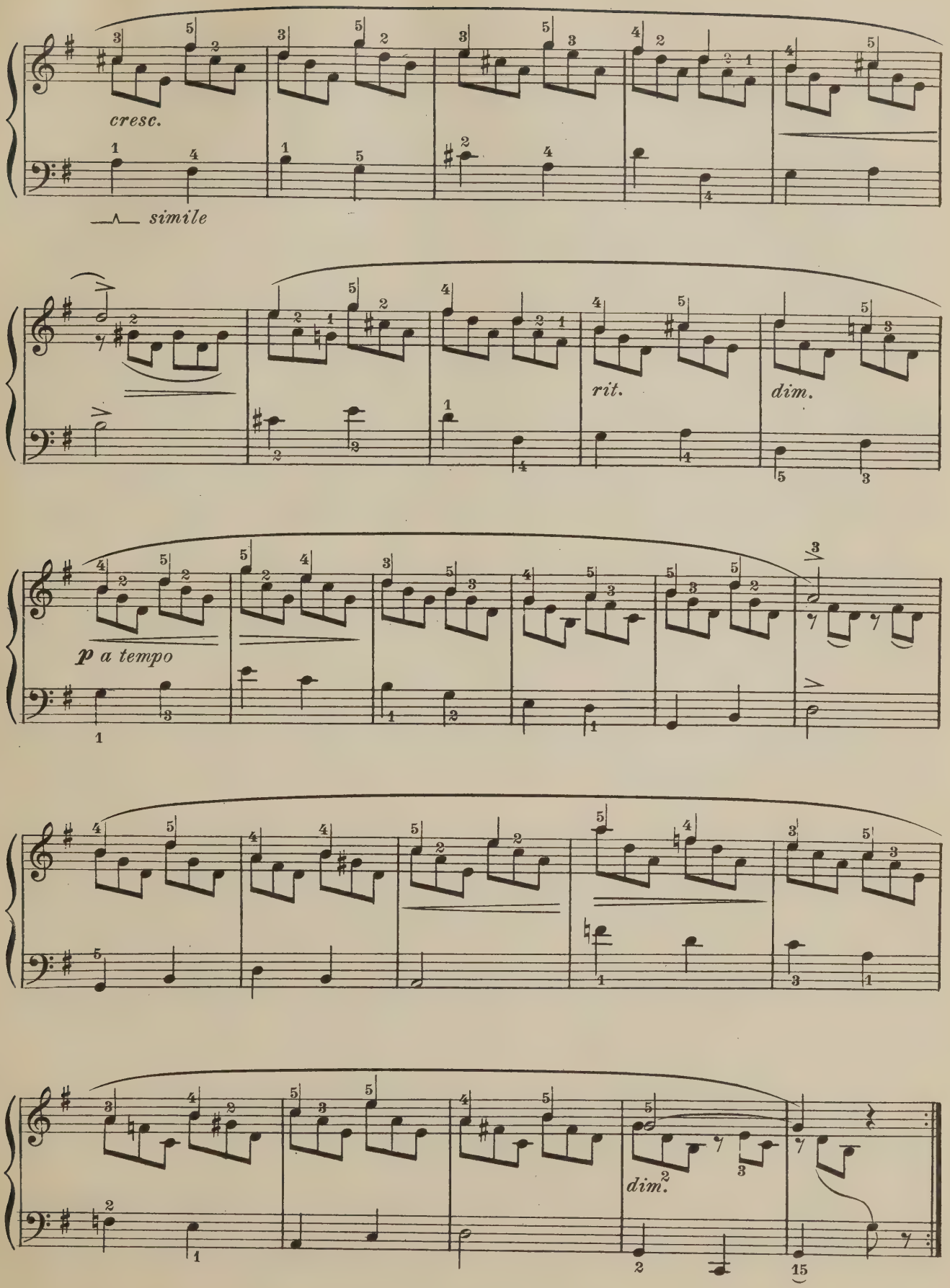
LEBERT & STARK



p
morendo
pp

CRADLE SONG

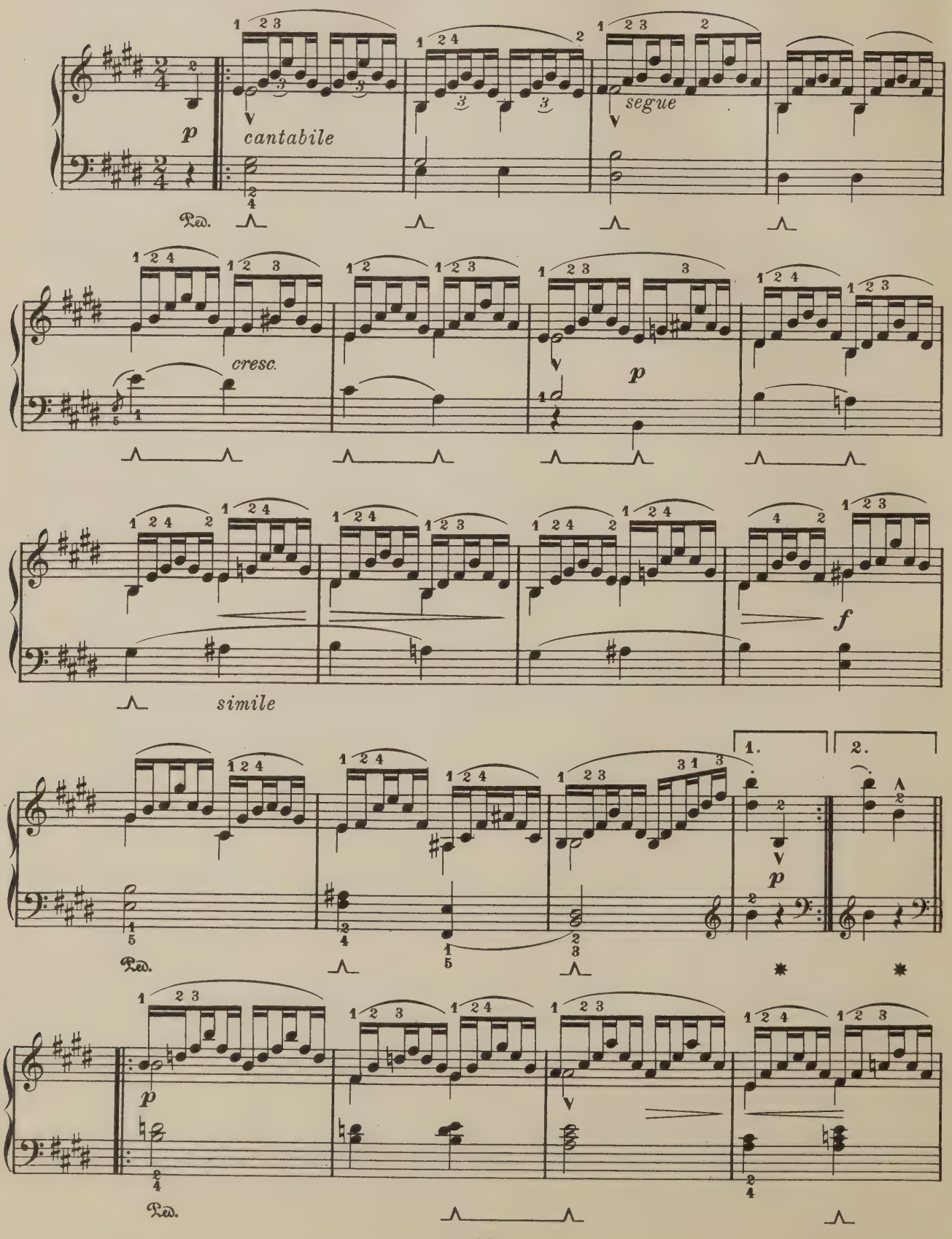
ROBERT SCHUMANN
Op. 124, No. 6

Copyright 1919, by The University Society, Inc.

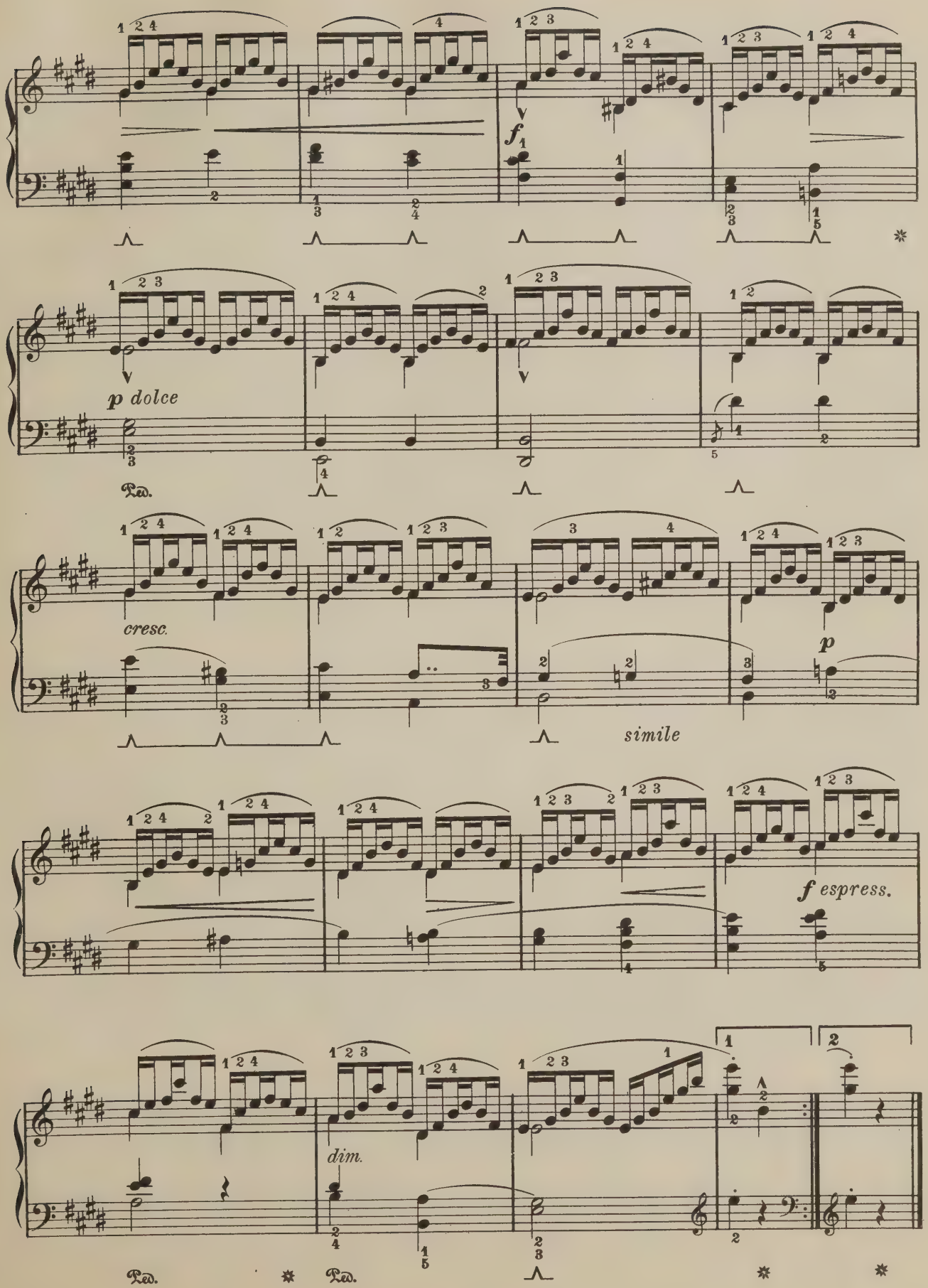

cresc.
simile
rit.
dim.
p a tempo
dim.

MELODY

STEPHEN HELLER

Andante, quasi allegretto

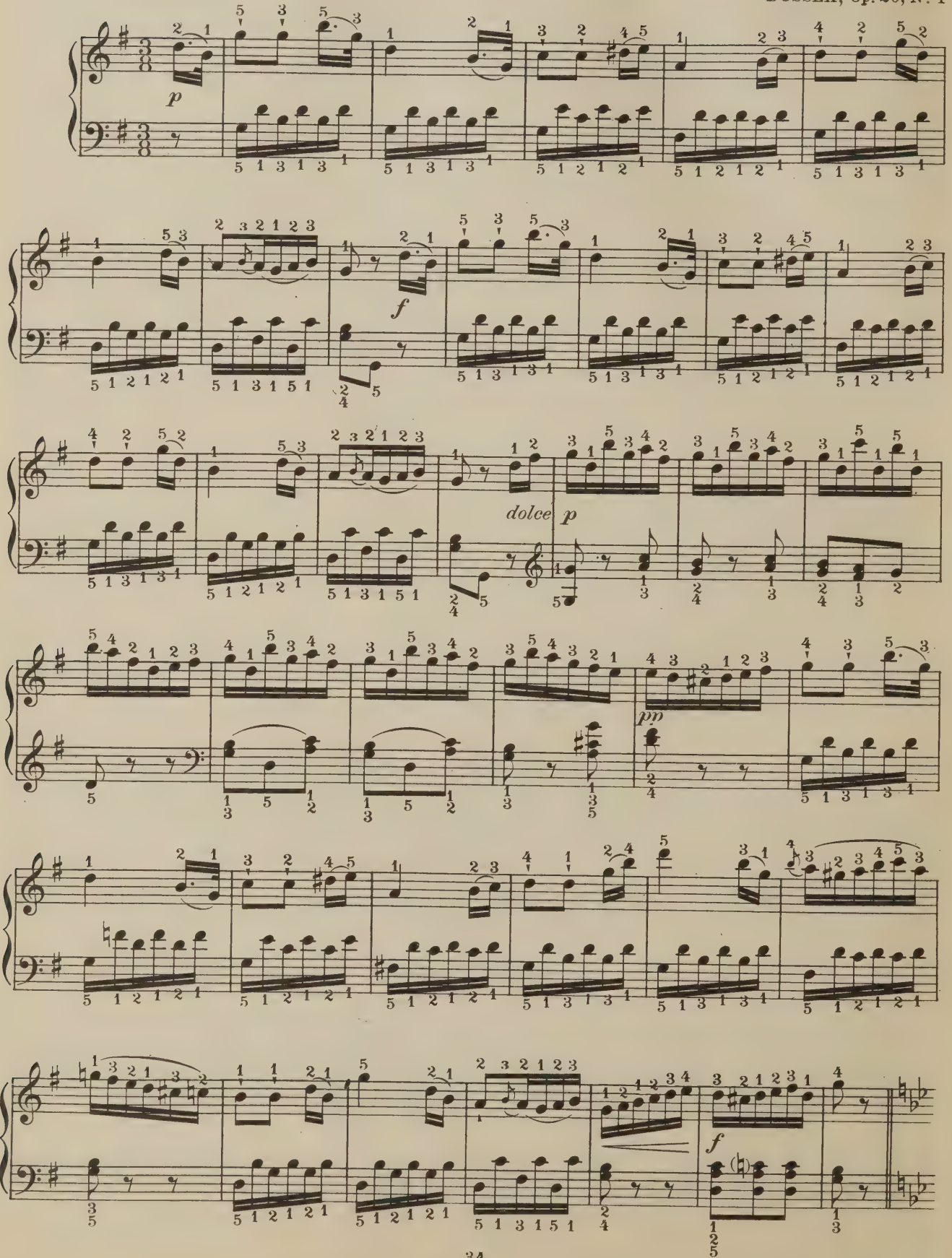


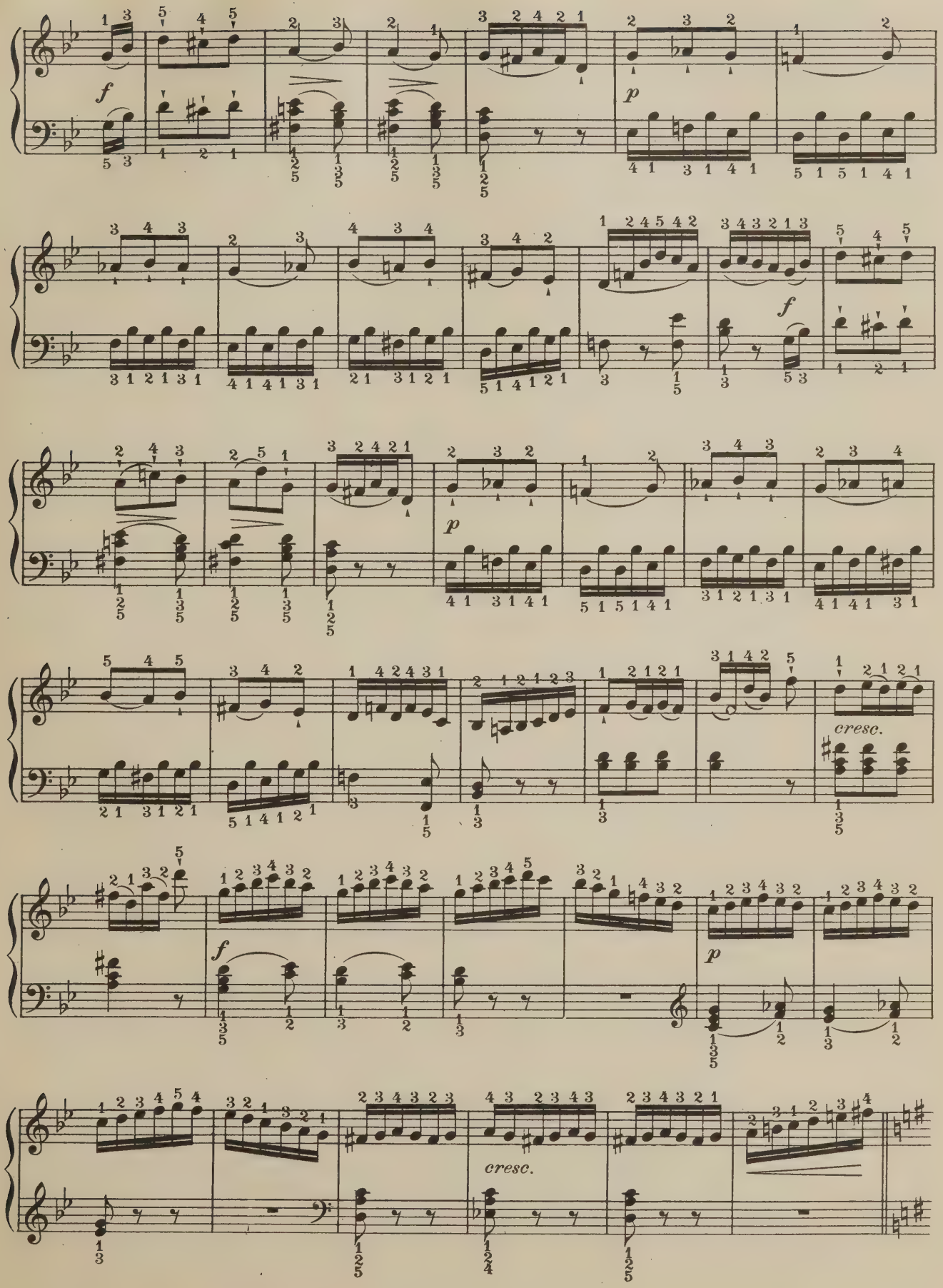

f
p dolce
Ped.
cresc.
p
simile
f espress.
dim.
Ped.
Ped.

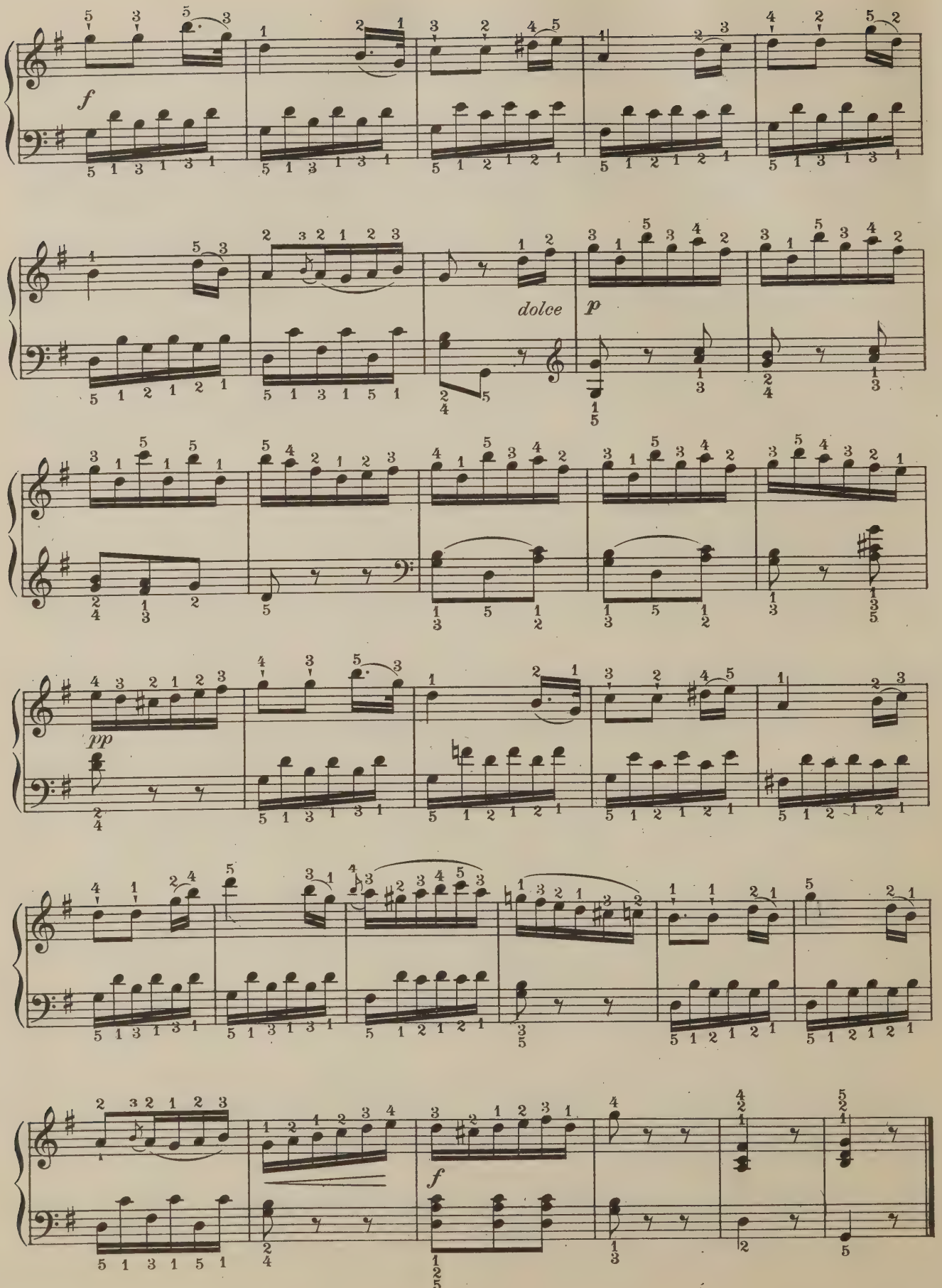
RONDO

Allegretto (♪= 112 – 138)

DUSSEK, Op. 20, No 1




f
p
f
p
cresc.
f
p
cresc.


f
dolce
p
pp
f

Second Assignment

SPECIAL TECHNIC: Apply to the Sequences in Expanded Hand Position, Example No. 5, the twenty-four rhythmic patterns to groups of eight sounds, Example No. 6.

ARPEGGIOS: Adapt to the Second Inversion of the Dominant Seventh *arpeggios* in the Keys of *F* and *E♭*, Example No. 8, the two Triplet figures with one Double note (3-xvi, Example No. 9, Nos. I and II).

OCTAVES: Practise the *major* Scale in Octaves with rhythms (3-xvi, Example No. 14), and continue through all the *flat* Keys, at a metronome speed not to exceed 72 to a *quarter* note.

SCALES: Play the Harmonic *minor* Scales in Single Sixths in the Keys of *G*, *D*, *A* and *E minor*, Example No. 9.

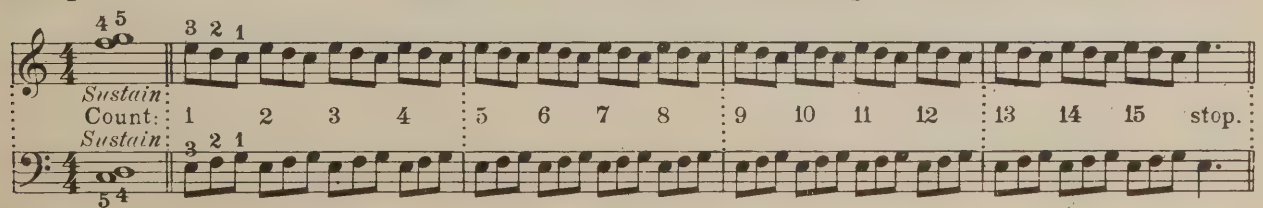
REVIEW: Apply to the model *major* Scale with Triplets, Example No. 11, the four rhythmic variants in Example No. 10, and transpose through all twelve Keys in the Circle of Fifths, at a metronome speed gradually increasing from 100 to 160 to a *quarter* note.

Example No. 1 **Sixty Fingerings for a Quadruplet with one Double Note**

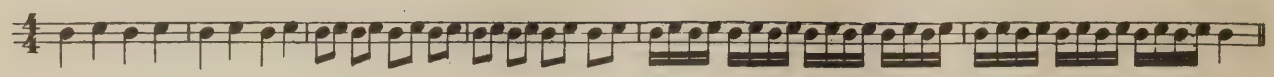
1. $\frac{5}{4}$ 321	2. $\frac{5}{4}$ 312	3. $\frac{5}{4}$ 231
4. $\frac{5}{4}$ 213	5. $\frac{5}{4}$ 132	6. $\frac{5}{4}$ 123
7. $\frac{5}{3}$ 421	8. $\frac{5}{3}$ 412	9. $\frac{5}{3}$ 241
10. $\frac{5}{3}$ 214	11. $\frac{5}{3}$ 142	12. $\frac{5}{3}$ 124
13. $\frac{5}{2}$ 431	14. $\frac{5}{2}$ 413	15. $\frac{5}{2}$ 341
16. $\frac{5}{2}$ 314	17. $\frac{5}{2}$ 143	18. $\frac{5}{2}$ 134
19. $\frac{5}{1}$ 432	20. $\frac{5}{1}$ 423	21. $\frac{5}{1}$ 342
22. $\frac{5}{1}$ 324	23. $\frac{5}{1}$ 432	24. $\frac{5}{1}$ 423
25. $\frac{4}{3}$ 521	26. $\frac{4}{3}$ 512	27. $\frac{4}{3}$ 251
28. $\frac{4}{3}$ 215	29. $\frac{4}{3}$ 152	30. $\frac{4}{3}$ 125

31. $\frac{4}{2}$ 531	32. $\frac{4}{2}$ 513	33. $\frac{4}{2}$ 351
34. $\frac{4}{2}$ 315	35. $\frac{4}{2}$ 153	36. $\frac{4}{2}$ 135
37. $\frac{4}{1}$ 532	38. $\frac{4}{1}$ 523	39. $\frac{4}{1}$ 352
40. $\frac{4}{1}$ 325	41. $\frac{4}{1}$ 253	42. $\frac{4}{1}$ 235
43. $\frac{3}{2}$ 541	44. $\frac{3}{2}$ 514	45. $\frac{3}{2}$ 451
46. $\frac{3}{2}$ 415	47. $\frac{3}{2}$ 154	48. $\frac{3}{2}$ 145
49. $\frac{3}{1}$ 542	50. $\frac{3}{1}$ 524	51. $\frac{3}{1}$ 452
52. $\frac{3}{1}$ 425	53. $\frac{3}{1}$ 254	54. $\frac{3}{1}$ 245
55. $\frac{2}{1}$ 543	56. $\frac{2}{1}$ 534	57. $\frac{2}{1}$ 453
58. $\frac{2}{1}$ 435	59. $\frac{2}{1}$ 354	60. $\frac{2}{1}$ 345

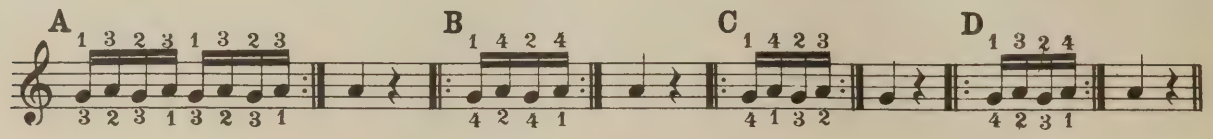
Example No. 2 **Rhythmic Model for Quadruplets with one Double Note**



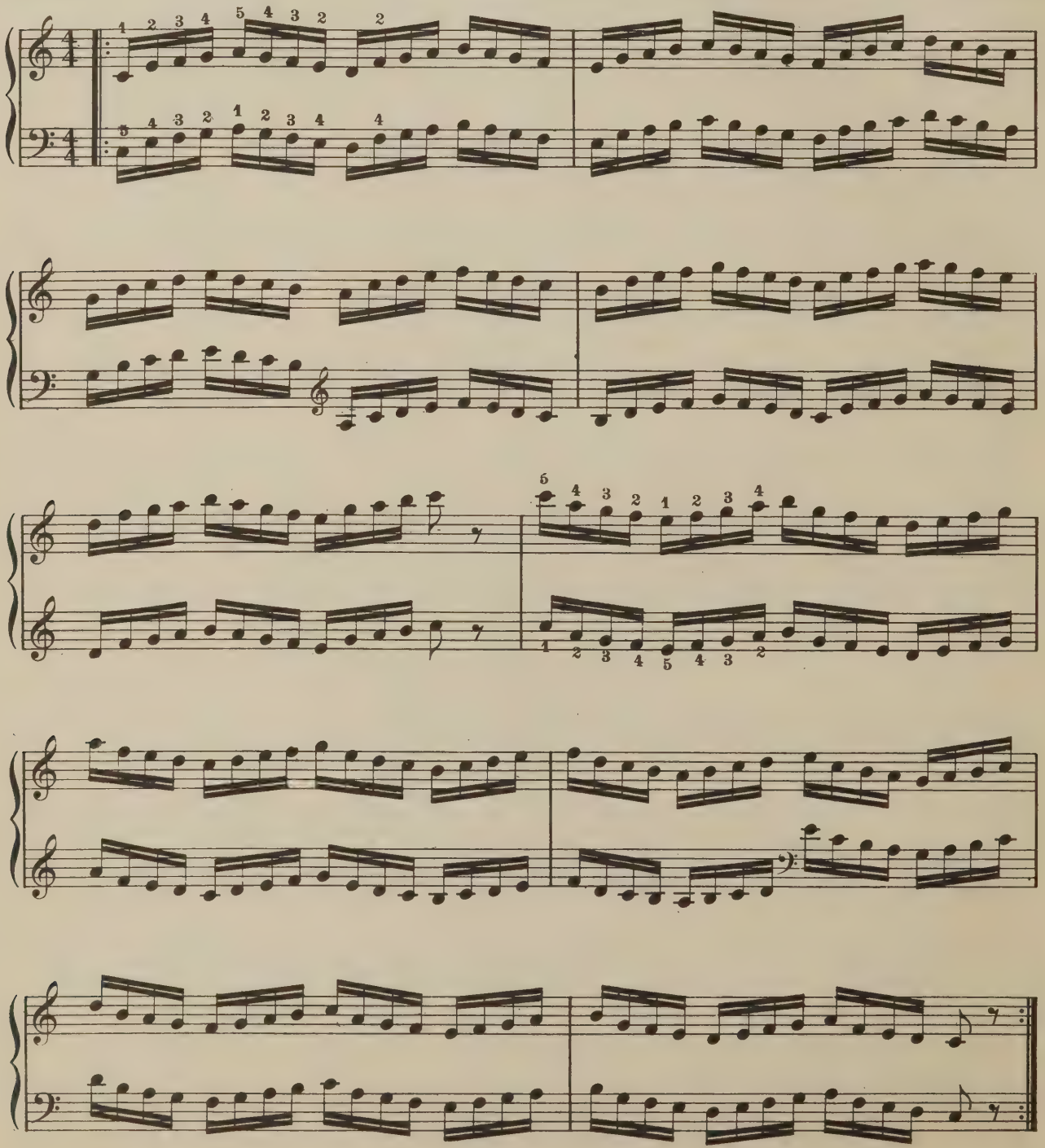
Example No. 3 **The Trill in Three Speeds**



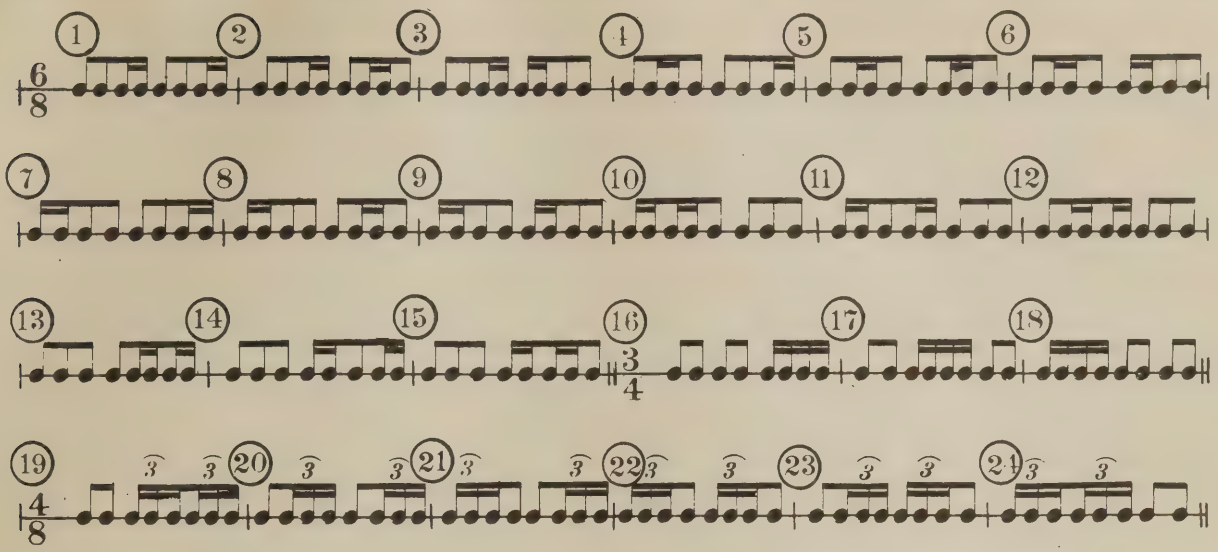
Example No. 4 **Four Trill Fingerings for Velocity**

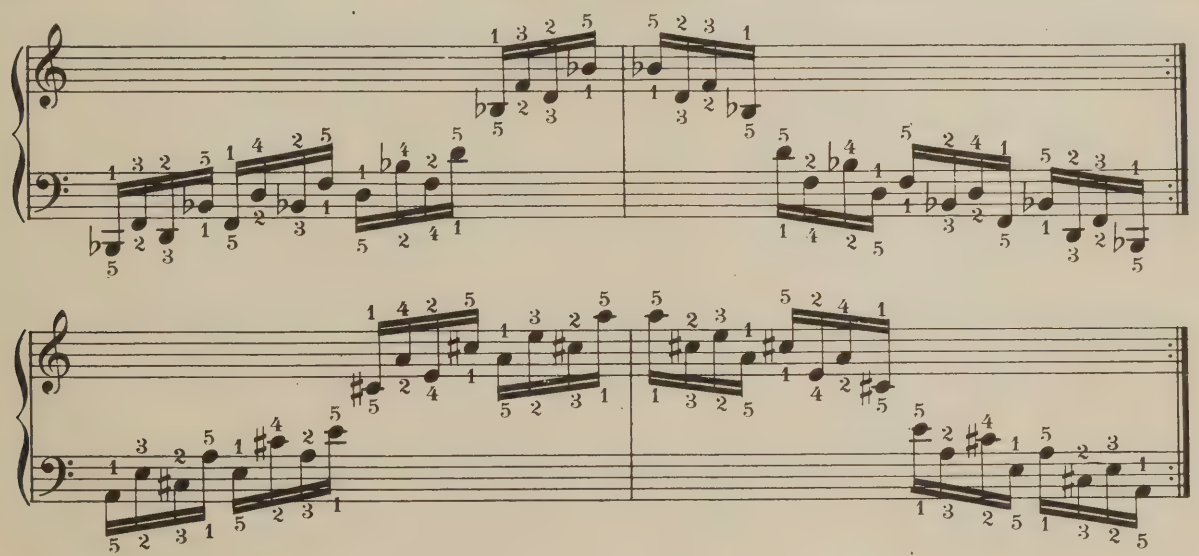
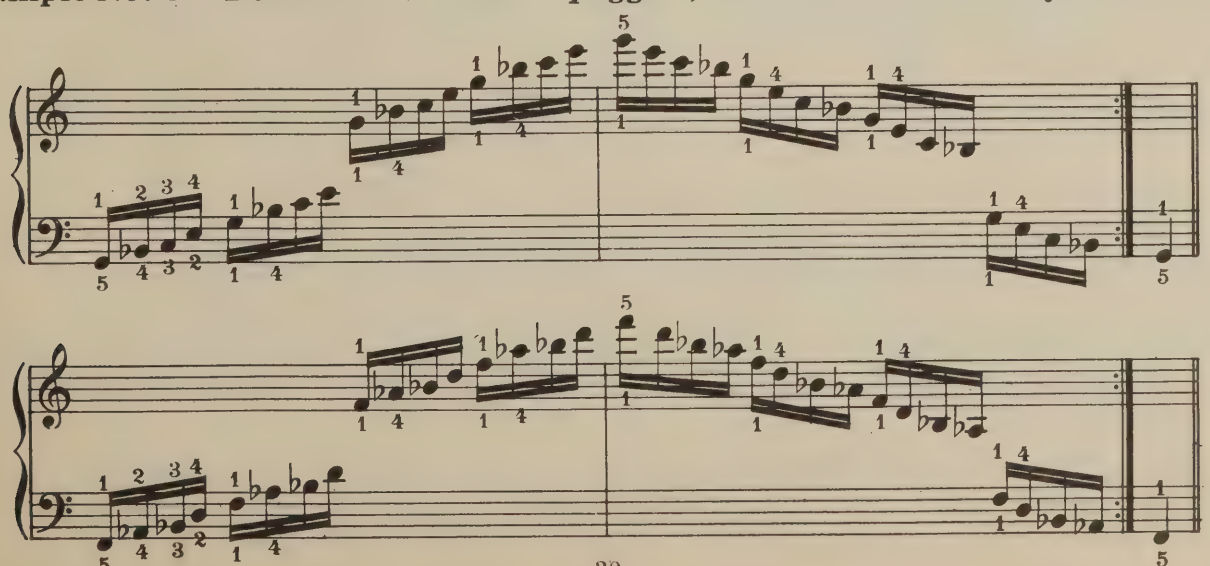
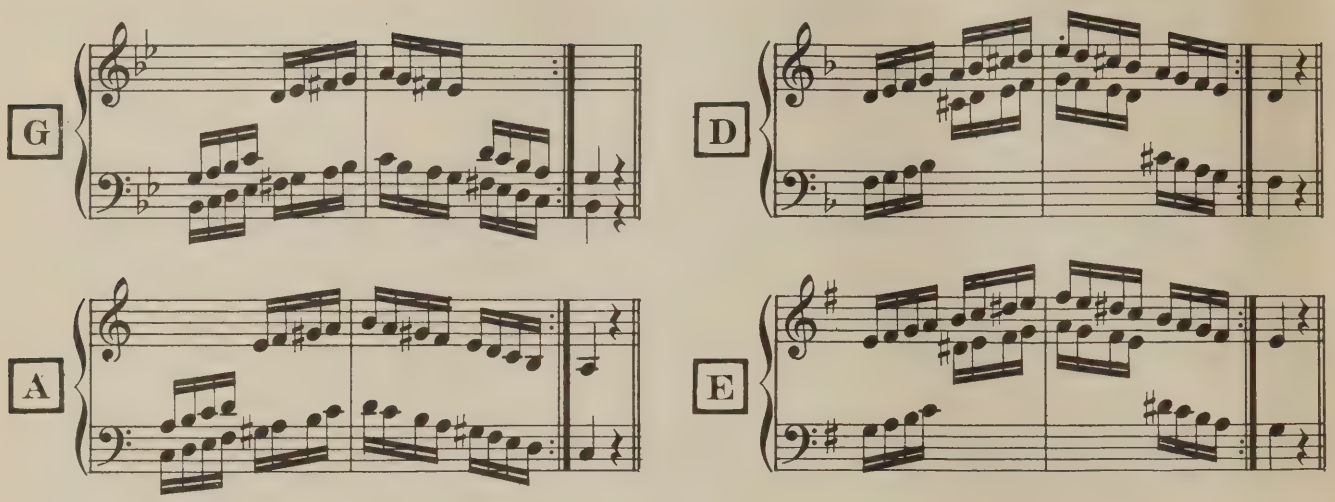


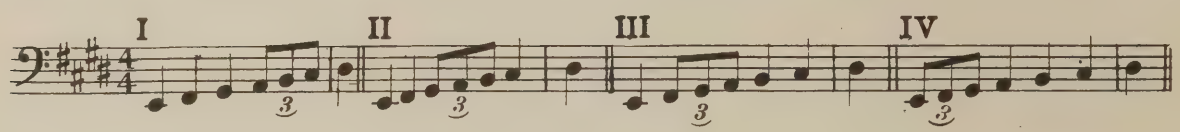
Example No. 5 **Sequences in Expanded Hand Position**



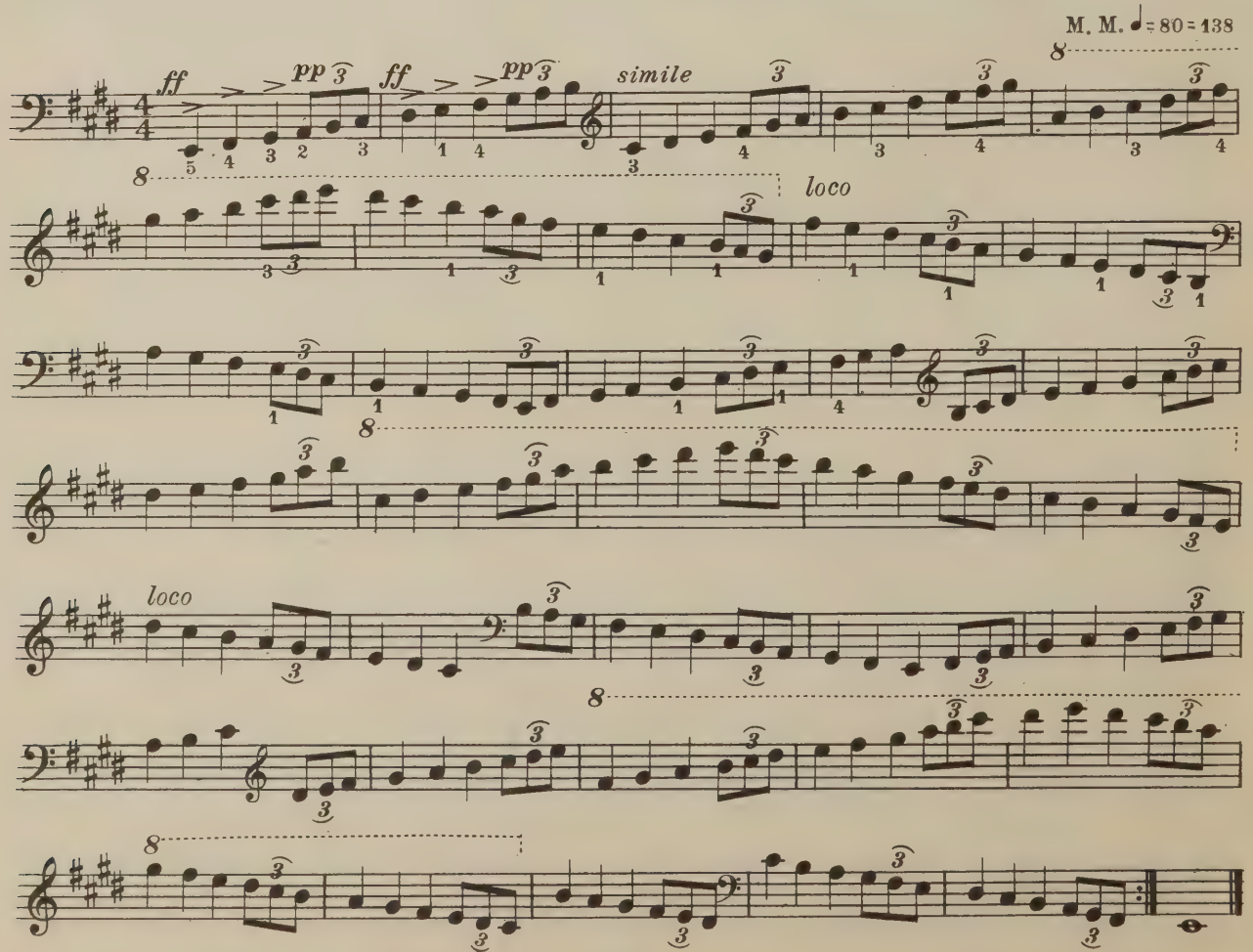
Example No. 6 **Twenty-Four Rhythmic Patterns for groups of Eight Sounds**



Example No. 7 **Triad *Arpeggios*, in "Zigzags": Keys of *B*♭ and *A***

Example No. 8 **Dominant Seventh *Arpeggios*, Second Inversion: Keys of *F* and *E*♭**

Example No. 9 ***Minor*** **Scales in Single Sixths: Keys of *G, D, A, E***

Example No. 10 **Rhythmic Variants for the Five-Octave Scale with Triplets**



Example No. 11 **Model Five-Octave Scale with Triplets**



XVIII

LEGGIERO VELOCITY

§ 1. Velocity of scale and *arpeggio* passages is usually accompanied by the *leggiero* quality. Lightness and swiftness generally are found together, though in the more difficult works exceptions are frequent. But in practically every other style of technic, velocity and dynamics are quite independent of each other. *Leggiero* passages of the kind illustrated in this chapter require careful preliminary practice. A slow and rather heavy touch may be used at first to help "set" the fingers, as soon as the passage is learned, a light *legato* touch should be substituted. Follow this later on with a light *staccato* touch, when one may begin to practice for speed. The factor of velocity can be gained only after all other difficulties have been overcome. As in all forms of technic which consist of a continuous movement, rhythmical variants are of the greatest benefit.

After some degree of velocity has developed from slow, even and comparatively light practice, it is still necessary to guard against a tendency to hasten the development of tone power. Speed and power are at best of slow growth and both should be permitted to develop faster than they are used. Only when one's reserve is exhausted does he cease to be master of the situation. It is better to be content with an even *leggiero* technic of less tone power and less velocity, than to strive too hastily toward seemingly brilliant velocity and powerful tone, which may be uneven in rhythmic and dynamic qualities. Furthermore, unless the hands are equally developed, interlocking passages also will suffer. [§ 1]

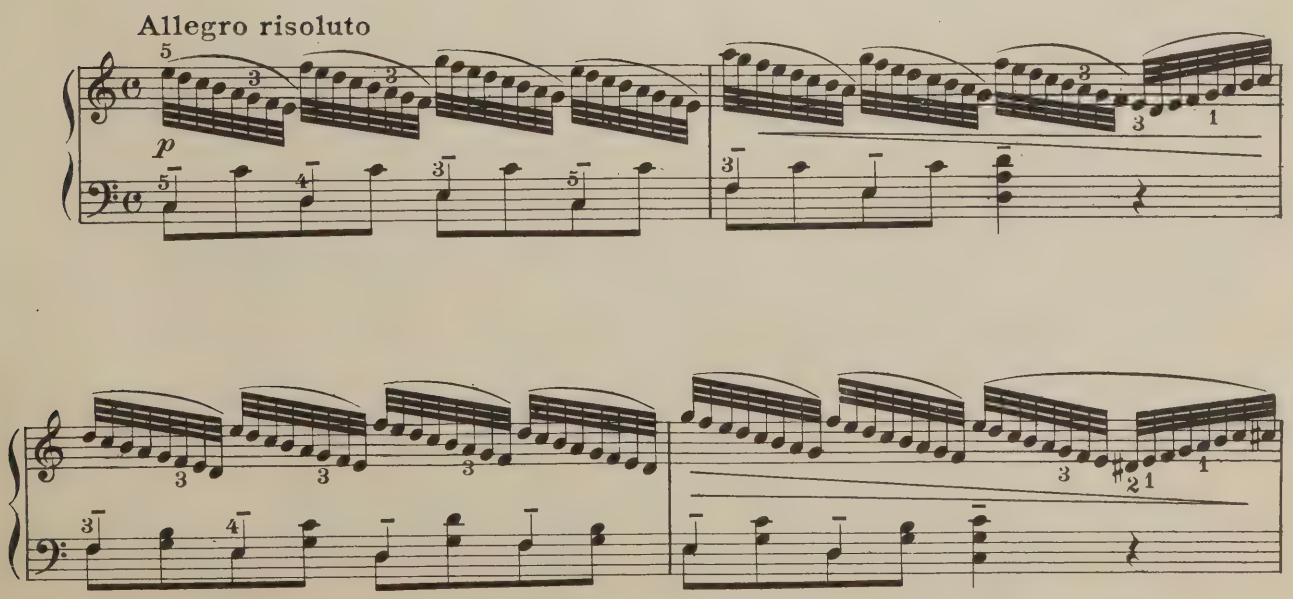
Study, *Berens* [PAGE 41]

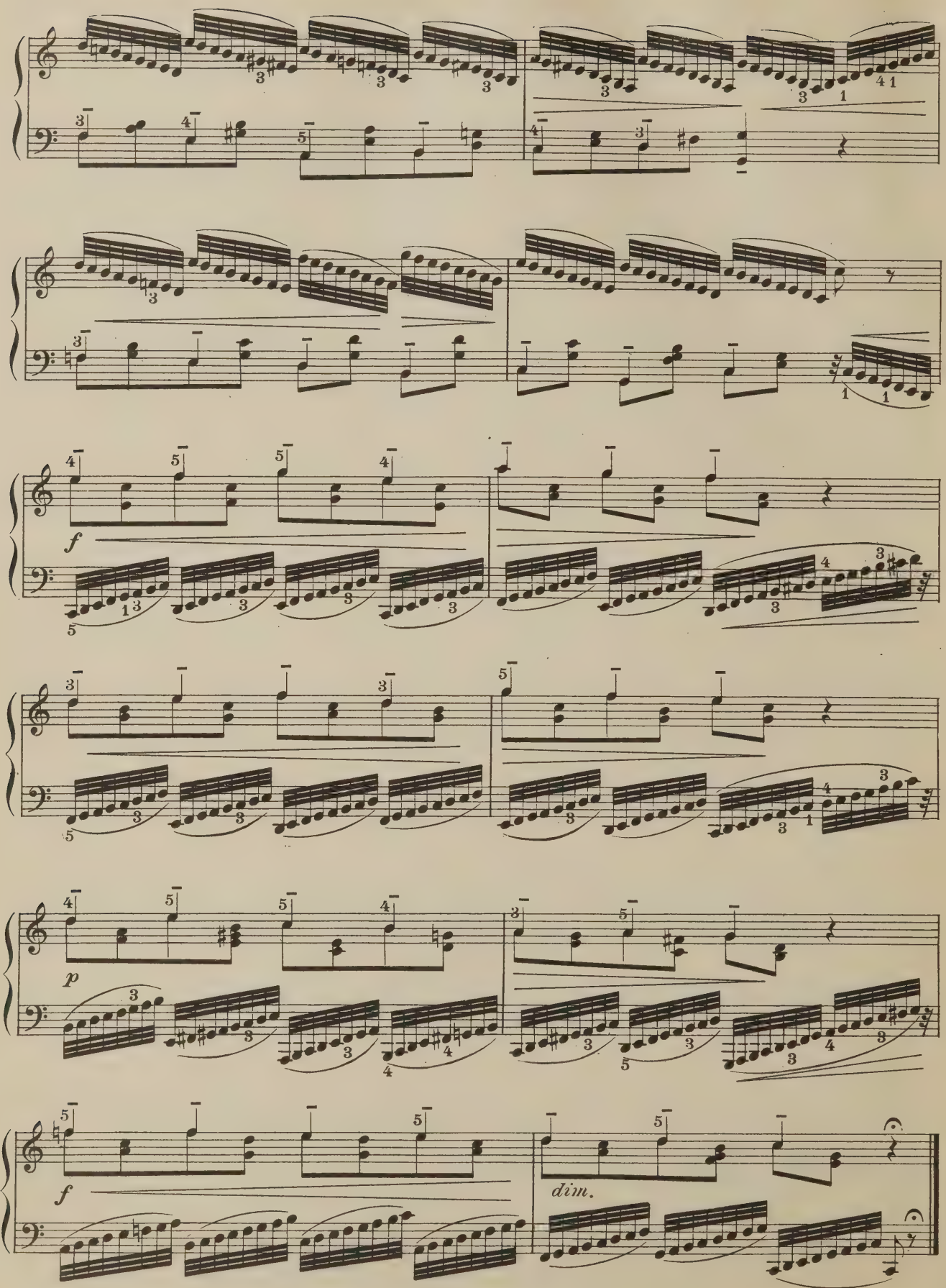
§ 2. A motive consisting of a one octave scale is the basis of this STUDY. One crossing is found in each group, and of course this crossing should be made with the utmost evenness.

A sense of poise in the arm will facilitate a more complete control of the fingers, whether or not a weight touch is used in applying the fingers to the keys. The fingers should not be lifted too high from the keys. [§ 2]

STUDY

BERENS
Op. 61, No. 5

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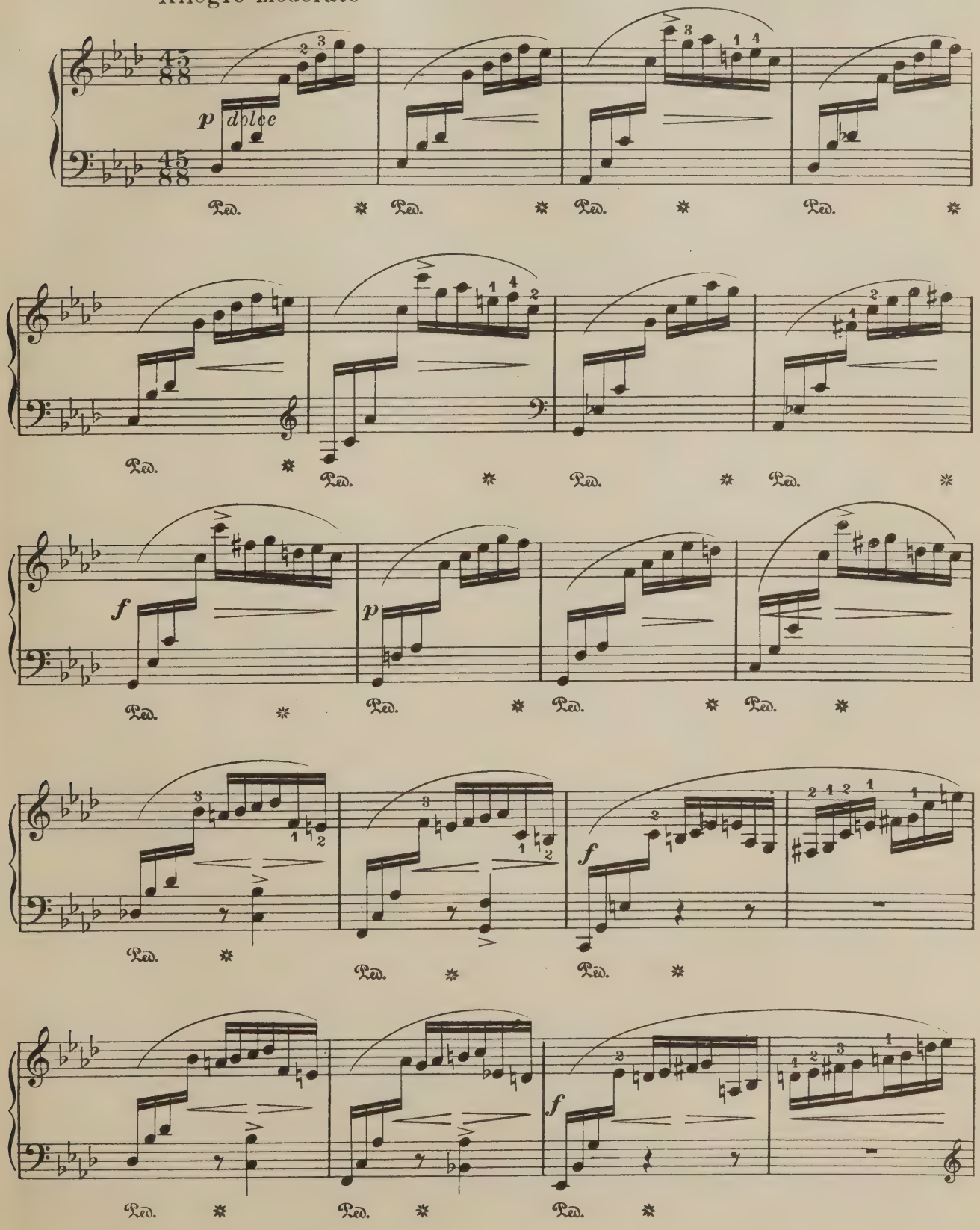
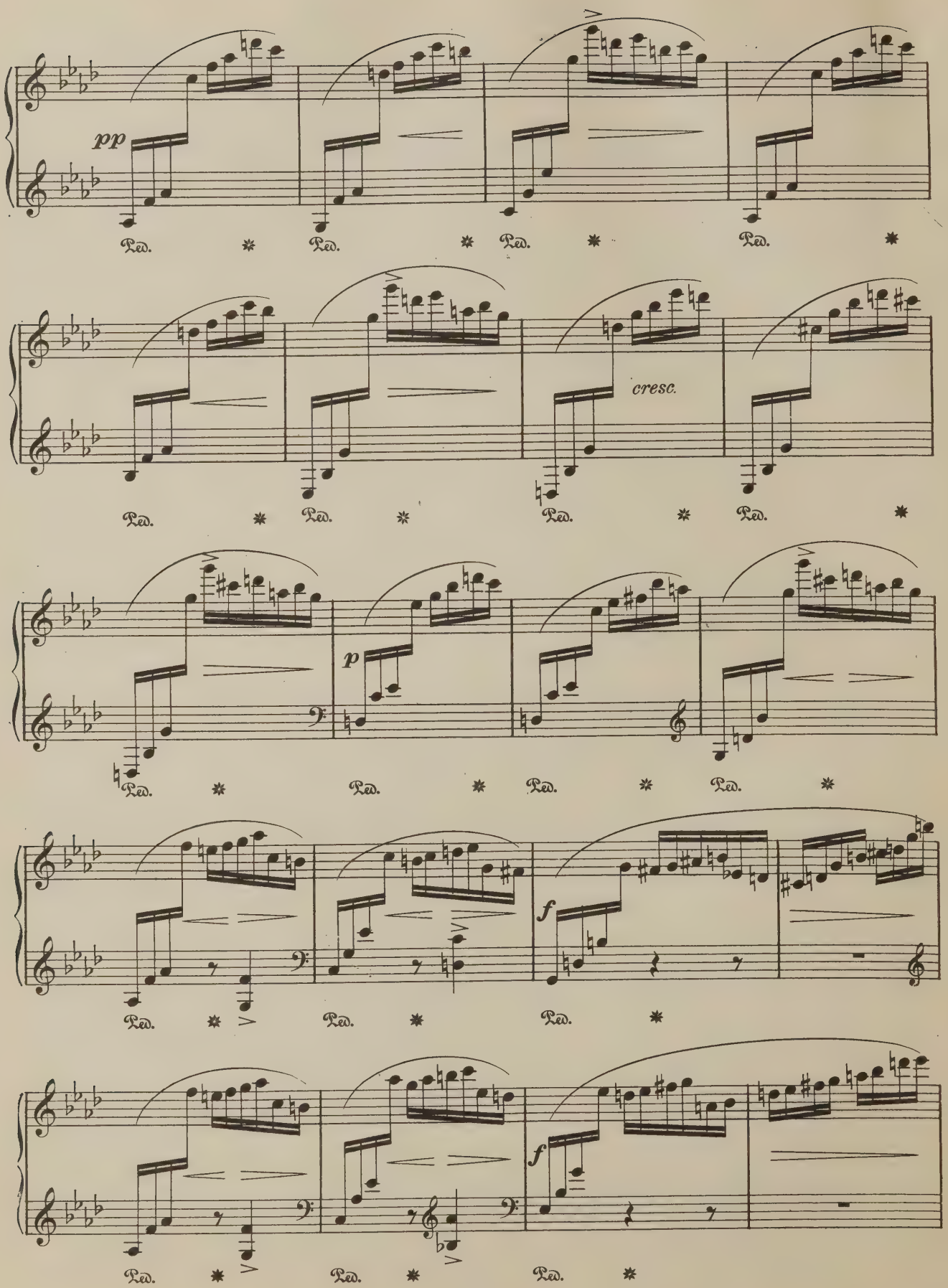
A BROKEN WING

FERD HILLER

Allegro moderato


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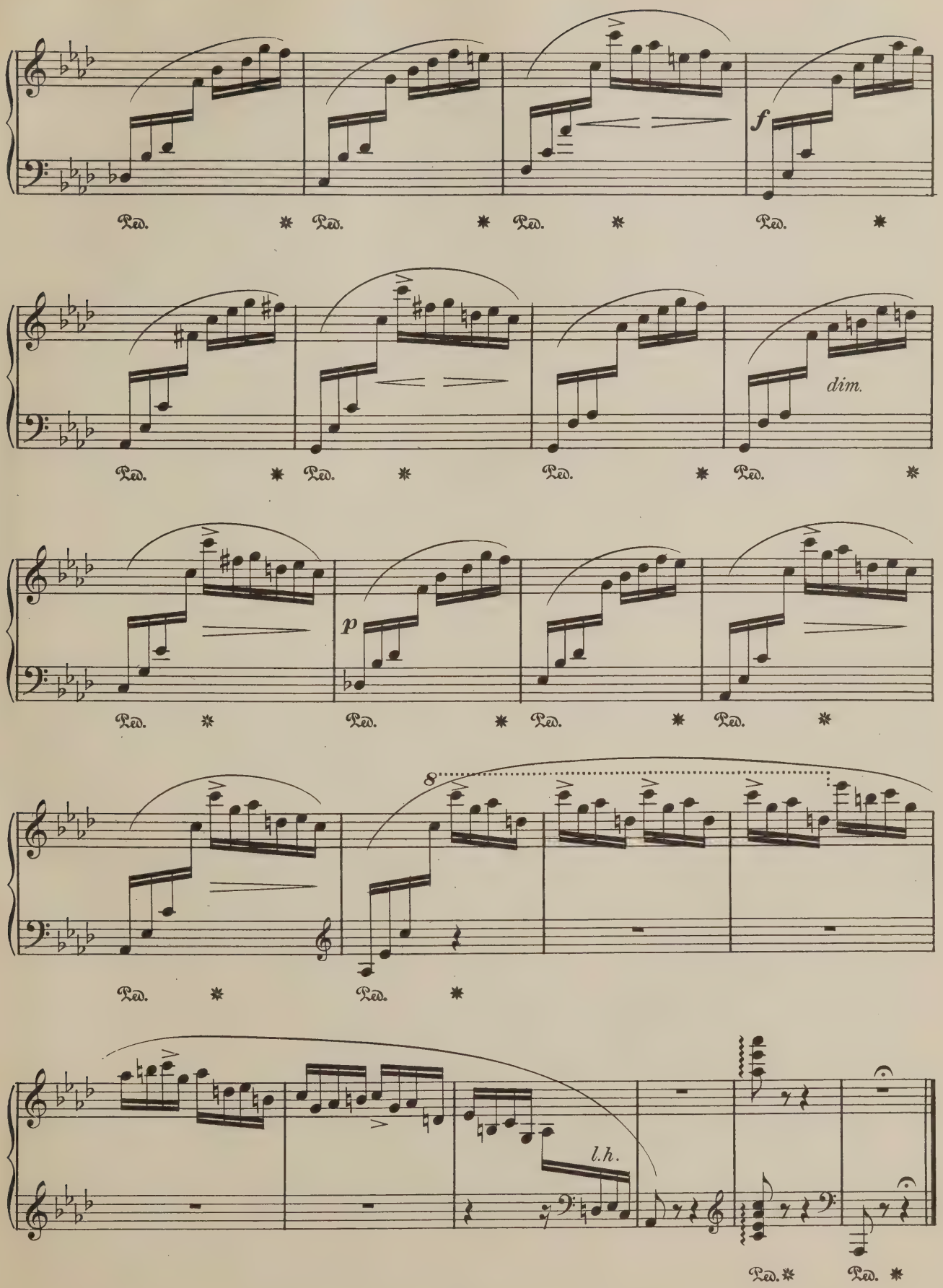
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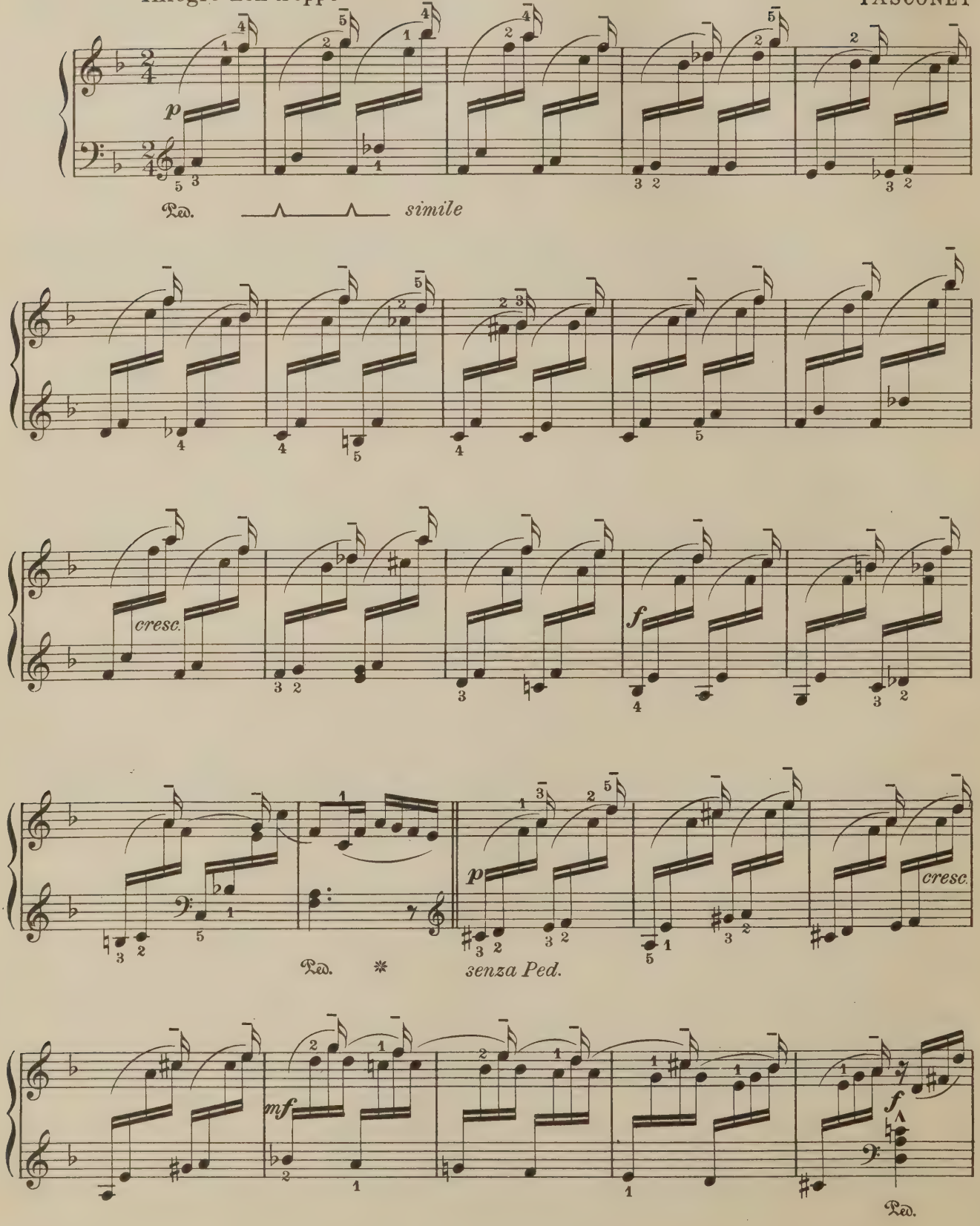
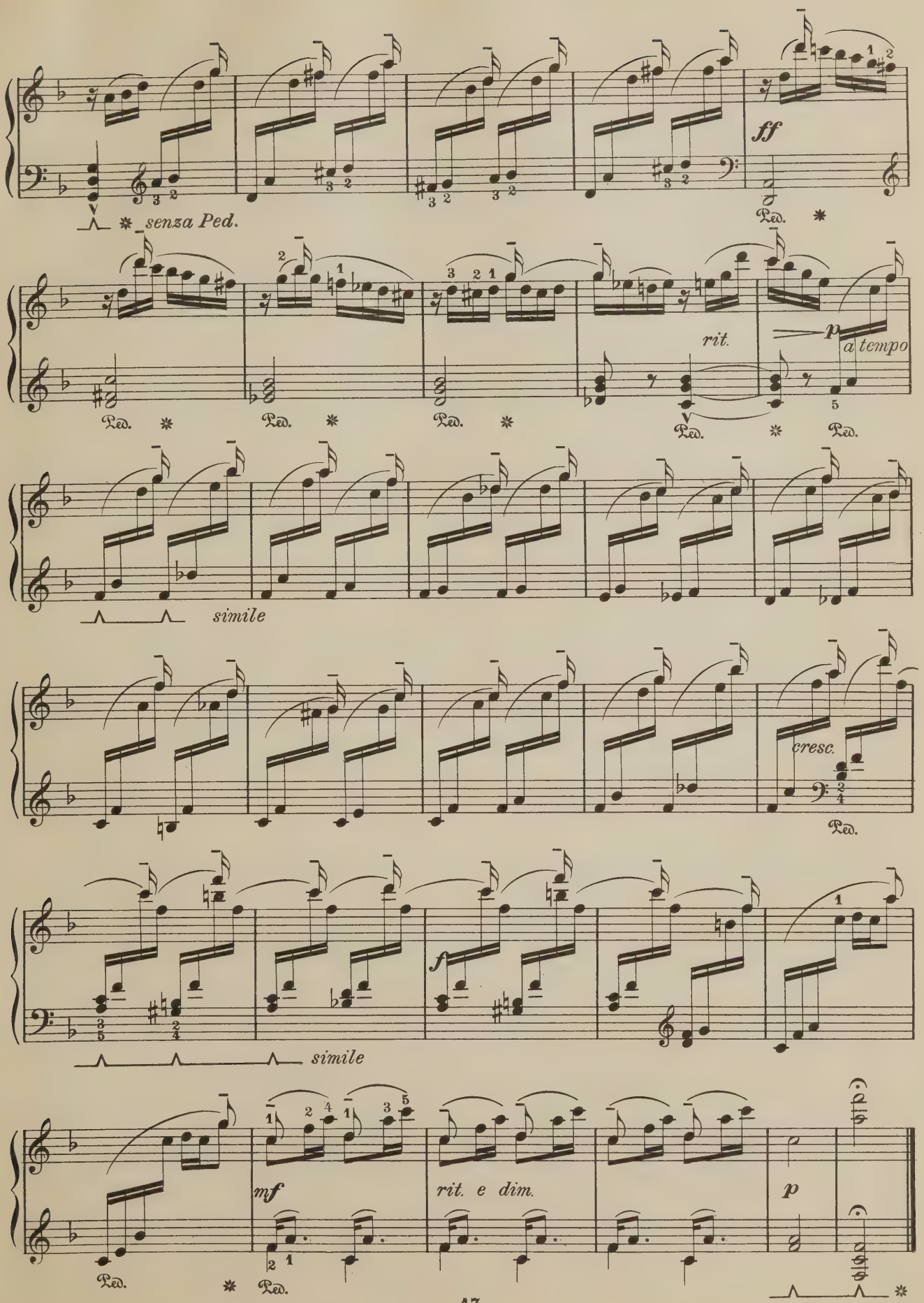
l.h.

THE FOUNTAIN

Allegro non troppo

PASCONET

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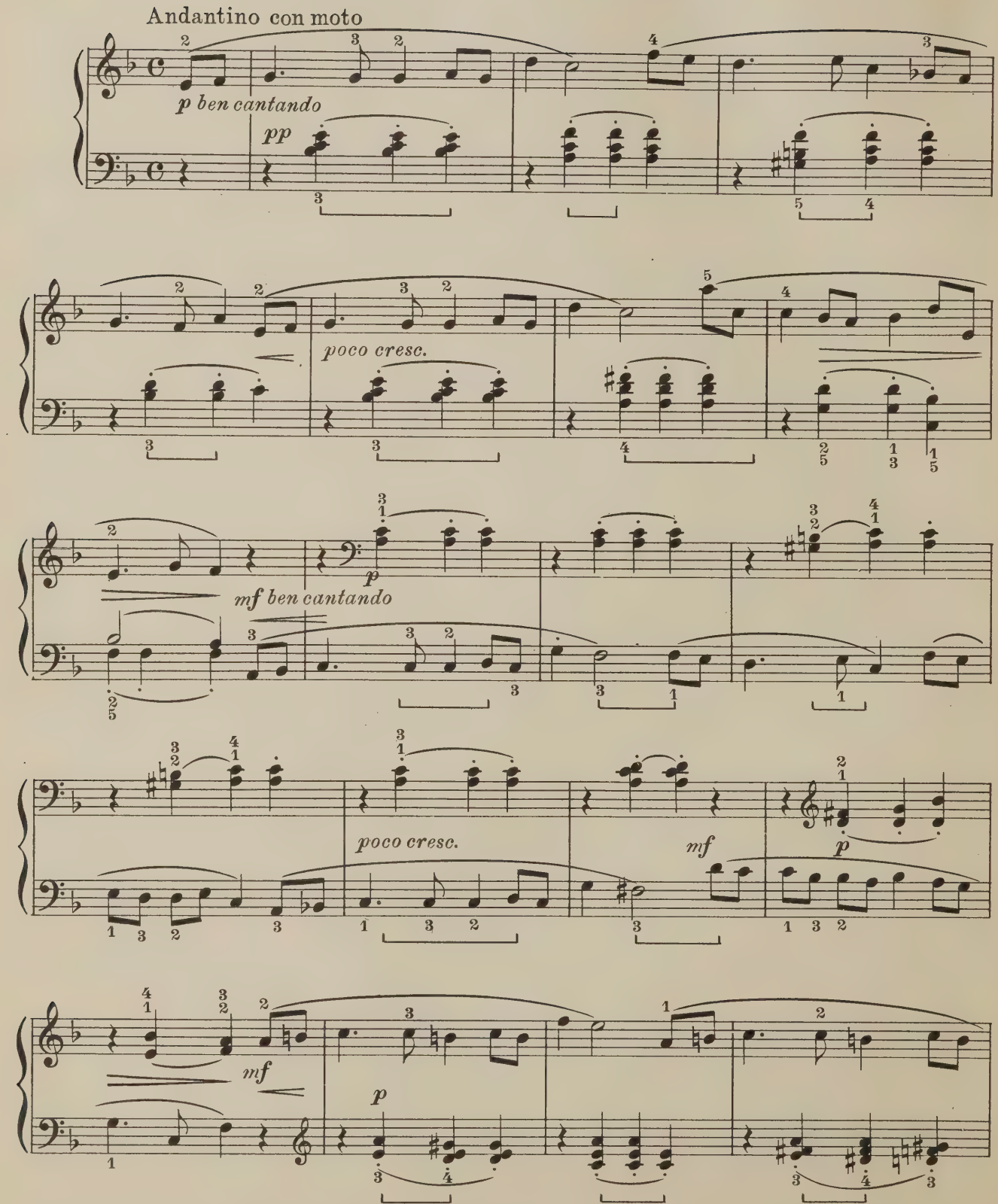
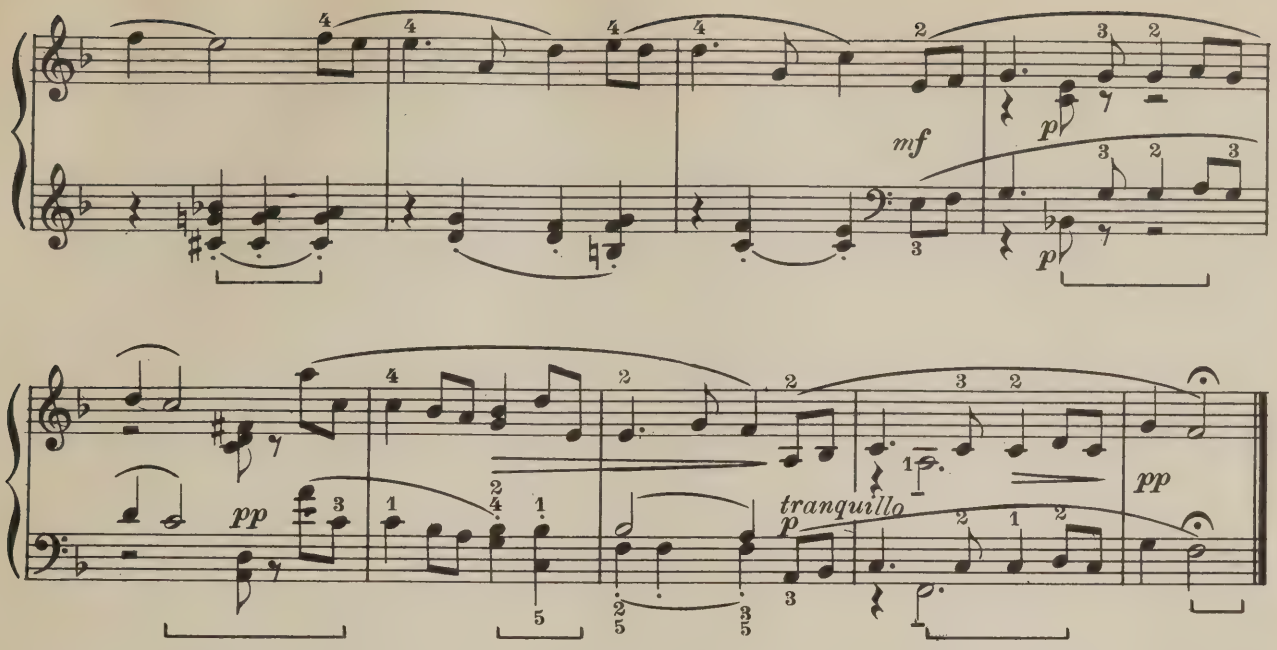
MAYKAPAR



A Broken Wing, *Hiller* [PAGE 43]
§ 3. In this piece two measure divisions—*four-eight* and *five-eight*—are irregularly combined. The designs in the unusual *five-eight* measure are so consistent that the irregularity is scarcely noticeable. There is a plaintive character in the music and a descriptive value which befits the title. The vain attempts of a wounded bird to fly are well represented by the rhythmically *broken motive*. [§ 3]

The Fountain, *Pasconet* [PAGE 46]
§ 4. This *arpeggio* design with alternating hands, contains a continuous melodic outline produced by the succession of the uppermost tones of the figures, which should always be sustained into the following figure. An accent upon the lower tone, sufficient to establish the rhythm, should not interfere with necessary stress on the melody tone, as the melody depends for its prominence upon this retaining pressure. Without control of the arm, wrist, hand and finger muscles, the alternating motives will sound disconnected.

The material is usually outlined in three measure groups. The musical effectiveness of a work, such as this, based upon one *motive* demands particularly the closest observance of dynamic markings. [§ 4]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Practise the Sequences with Third Gaps for Hand Extension and Contraction, Example No. 1, gradually increasing the metronome speed to 138 to a *quarter* note.

ARPEGGIOS: Practise the *broken* Triad *arpeggios*, or "zigzags" in *A♭ major* and *G♭ major* as in Example No. 5.

CHORDS: Apply the model for Full Triads in Octave Skips (3-xvi, Example No. 11) to the Eight Kinds of Triads, in the Keys of *A♭*, *A*, *B♭* and *B*, Nos. IX to XII, of "The Ninety-six Triads" (3-xvi, Example No. 13).

SCALES: Transpose and practise the Five-fold Scale (3-xvi, Example No. 17) in the Keys of *B major* and *E♭ major*.

REVIEW: Apply the scale model, Example No. 3, to the *major* and *minor* Scales in all twelve Keys, in the Circle of Fifths, the metronome speed gradually increasing from 88 to 112 to a *quarter* note. Play the *sixteenth* notes group *staccato*.

Second Assignment

SPECIAL TECHNIC: Practise the complete Table of Sixty Fingerings for a Quadruplet with one Double note (3-xvii, Example No. 1), the entire set played *staccato*.

ARPEGGIOS: Adapt to the Second Inversion of the Dominant Seventh *arpeggios* in the Keys of *A♭*, *F♯* and *B*, Example No. 4, the two Triplet figures with one Double note (3-xvi, Example 9, I and II).

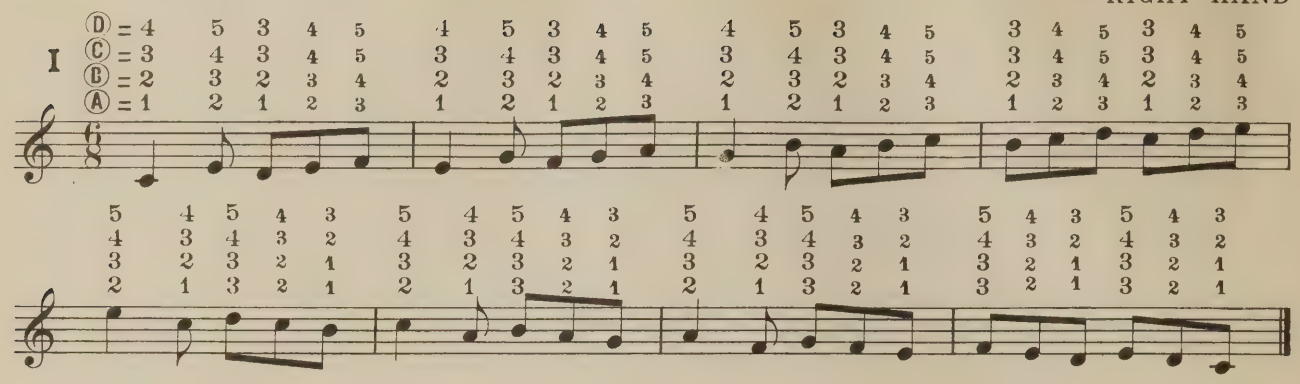
OCTAVES: Extend the Interlocking Octaves through four Octaves, as in Example No. 6; also beginning on *C♯* and *B*.

SCALES: Play the Harmonic *minor* Scales in Single Sixths in the Keys of *B* and *F♯*, as in Example No. 2. Continue to review the scales in Single Sixths in all of the Keys previously assigned.

REVIEW: Play the seven model Triad *arpeggios* in the Second Inversion, Example No. 7, in rhythms V to X.

Example No. 6 8 1 **Hand Expansion and Contraction**

RIGHT HAND



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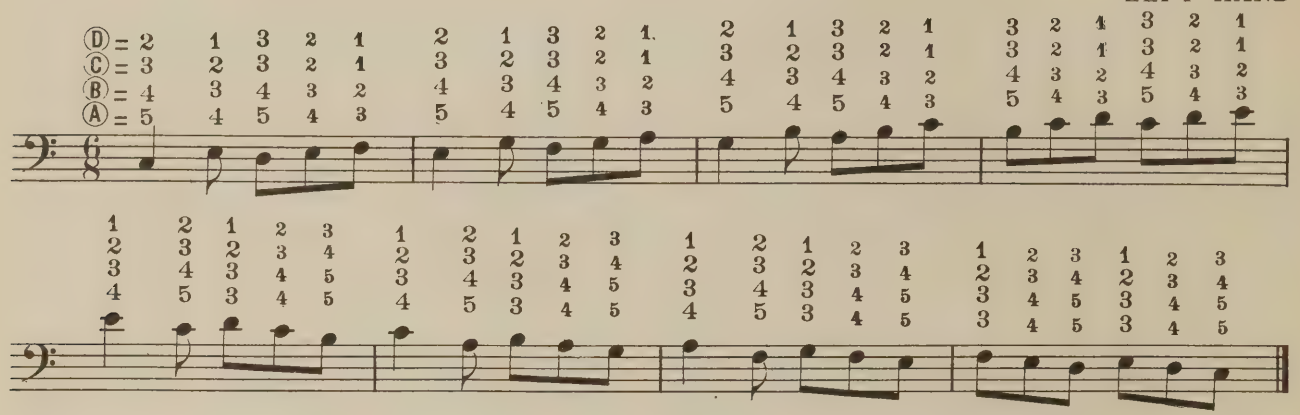

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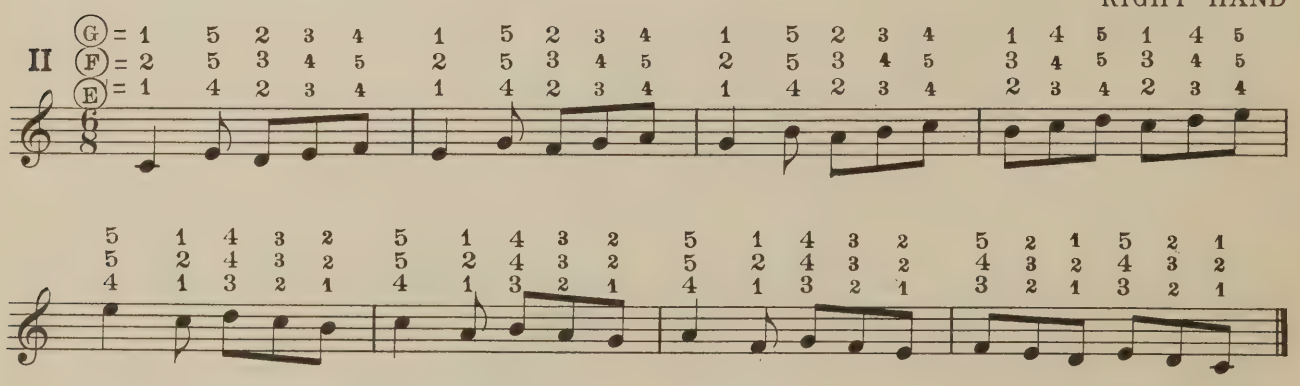

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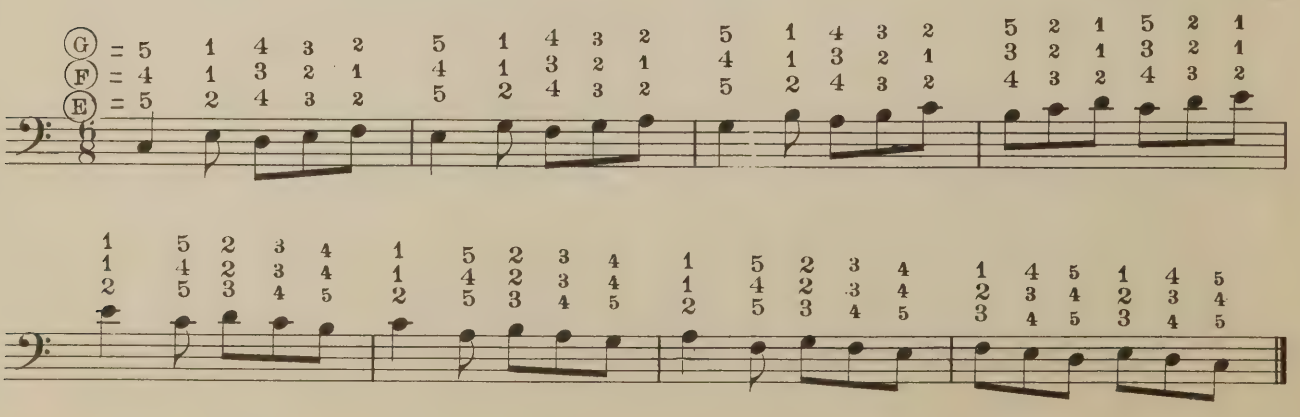
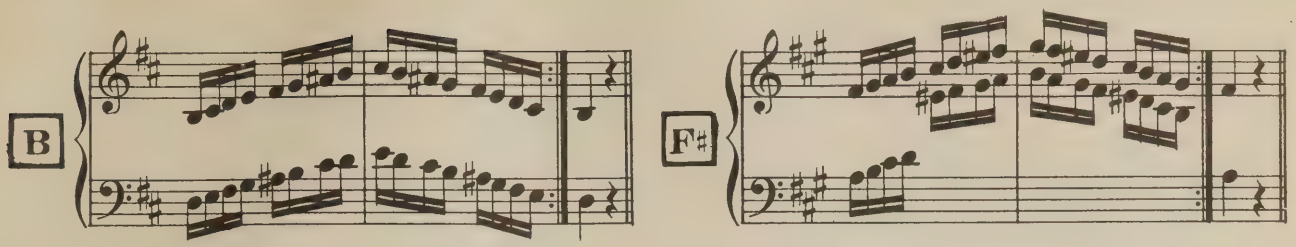
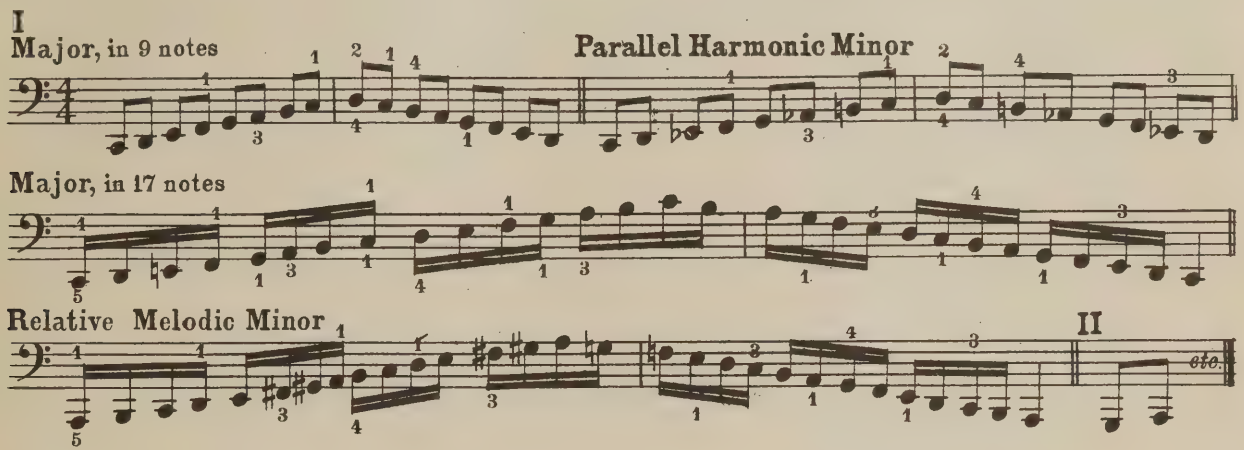
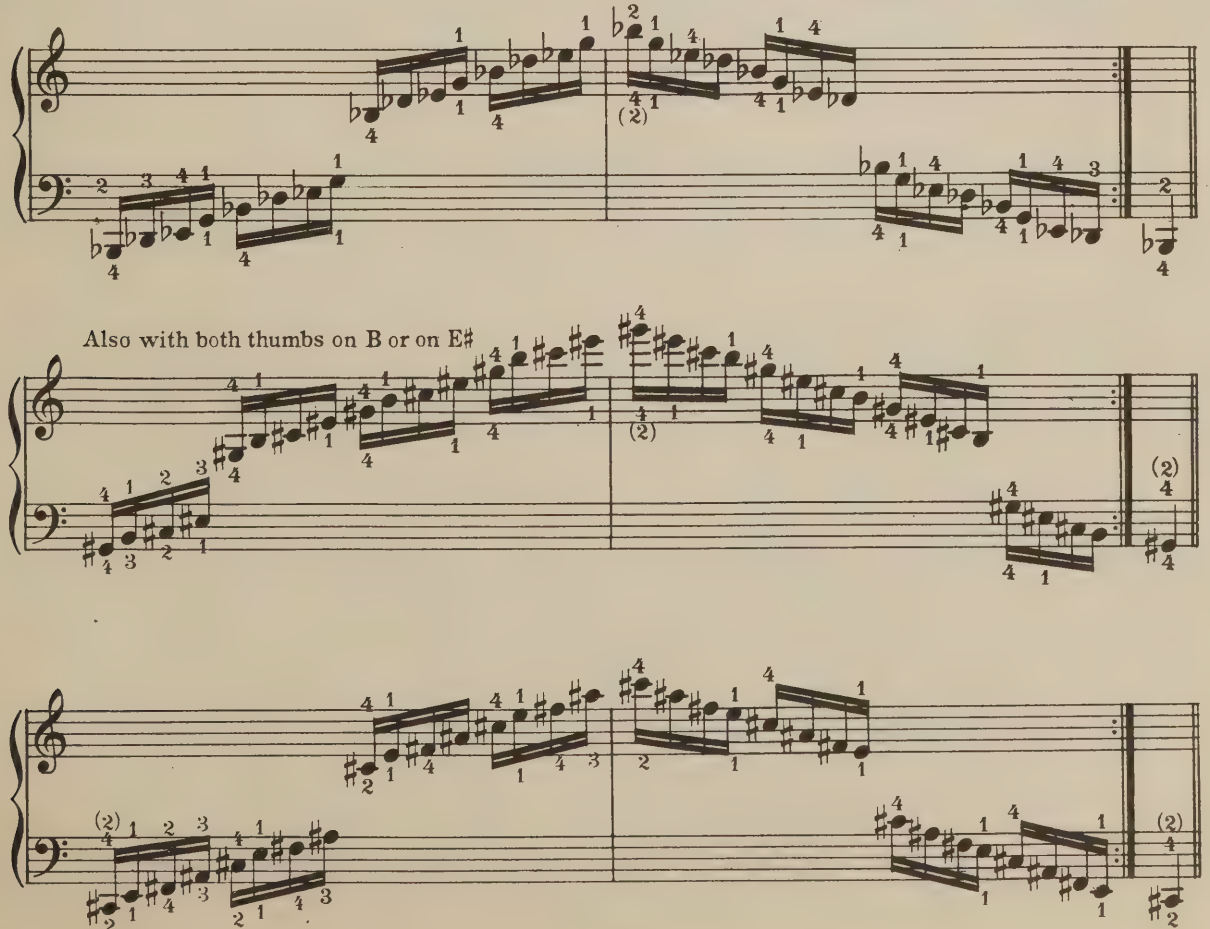
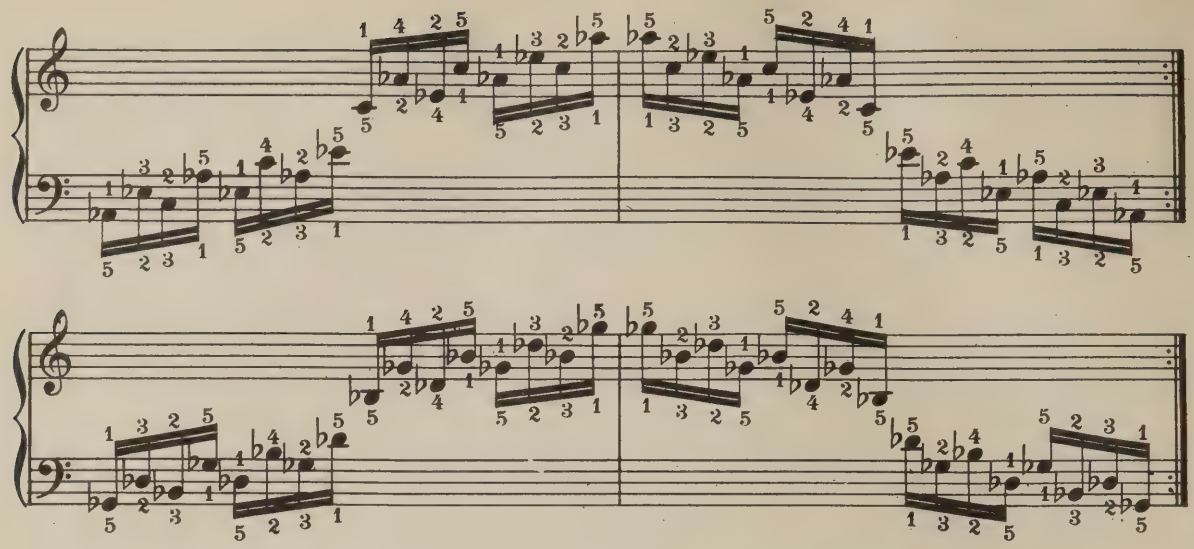
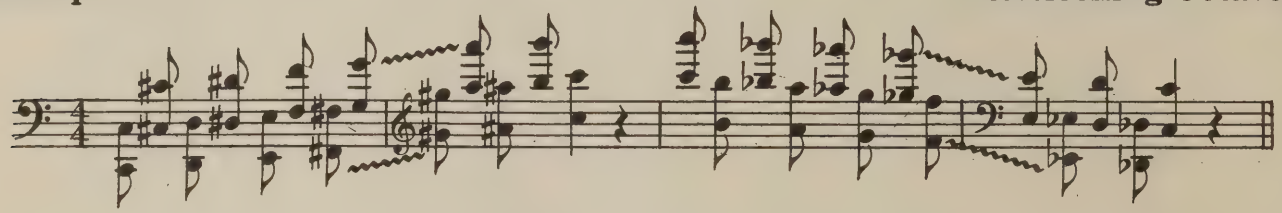


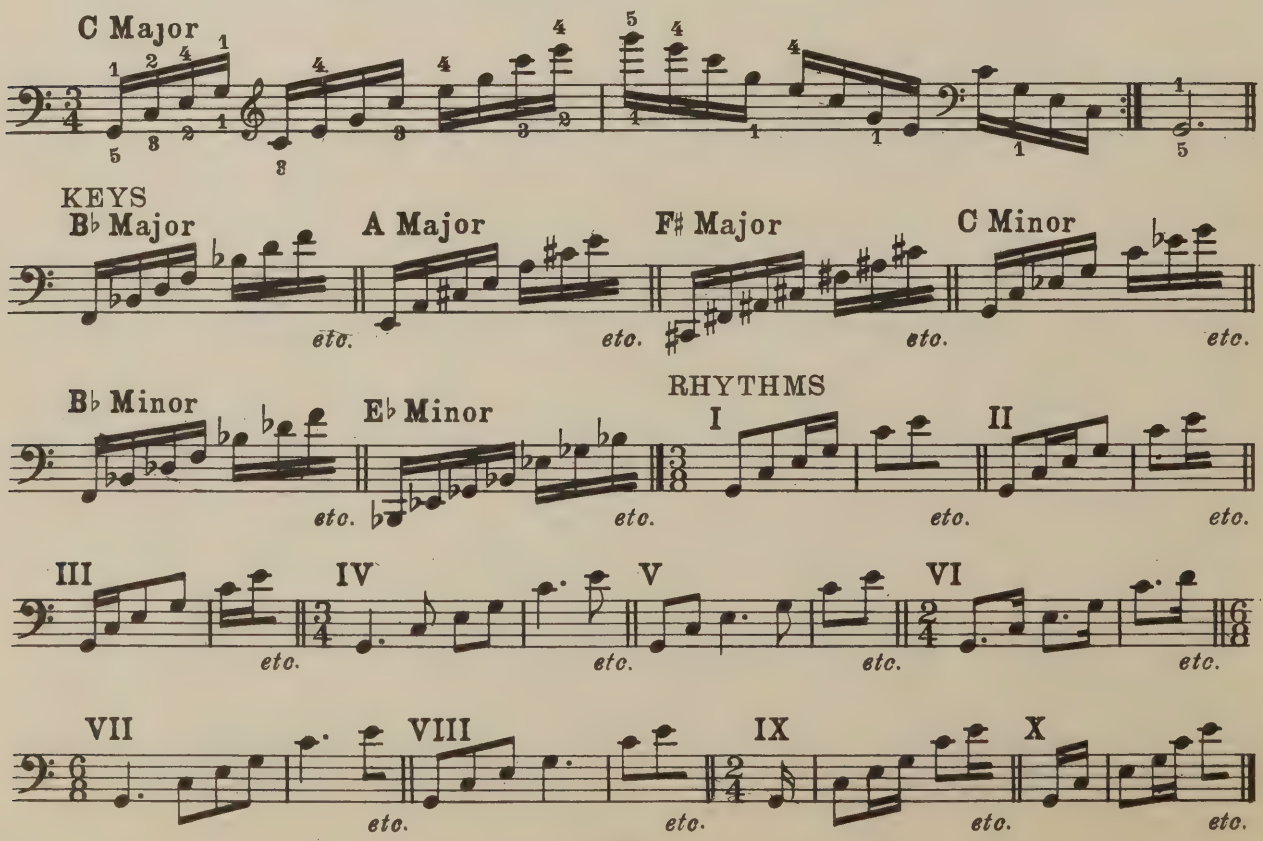
Example No. 2 — ***Minor*** **Scales in Single Sixths; Keys of *B* and *F♯***

Example No. 3 — **Scale Model in Two Speeds**

Example No. 4 — **Dominant Seventh *Arpeggios*, Second Inversion**



Example No. 5 **Triad *Arpeggios*, in "Zigzags": Keys of $E\flat$ and $B\flat$**

Example No. 6 **Interlocking Octaves**



Example No. 7 **Seven Model Triad *Arpeggios*, Second Inversion**



XIX

FLORID ACCOMPANYING VOICES

§ 1. The first music written for the early keyboard instruments consisted of arrangements of choral works—motets and madrigals written for keyboard playing and intended as accompaniments. These were followed by independent pieces in the contrapuntal style of the choral music. It was very soon found that keyboard writing required a very different kind of treatment. What was effective for a group of voices sounded thin and trivial when played on a harpsichord, and in consequence an independent keyboard style began slowly to develop. At first the scales, the arpeggio and the Trill of the vocalist were borrowed and adapted to the keyboard possibilities, but little by little new possibilities were discovered and new effects were invented until finally through the process of evolution there resulted the intricate piano style of the present day.

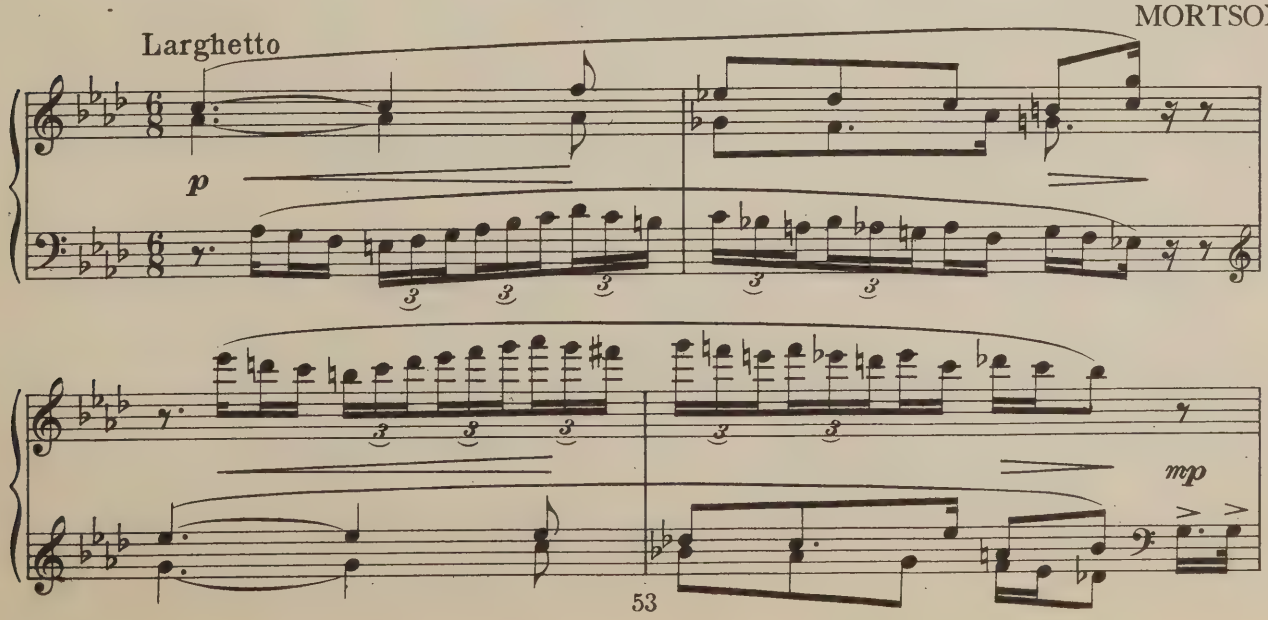
Through all of this growth the fact stands out clearly that the sustained style requires some kind of active undercurrent, or interest soon lags.

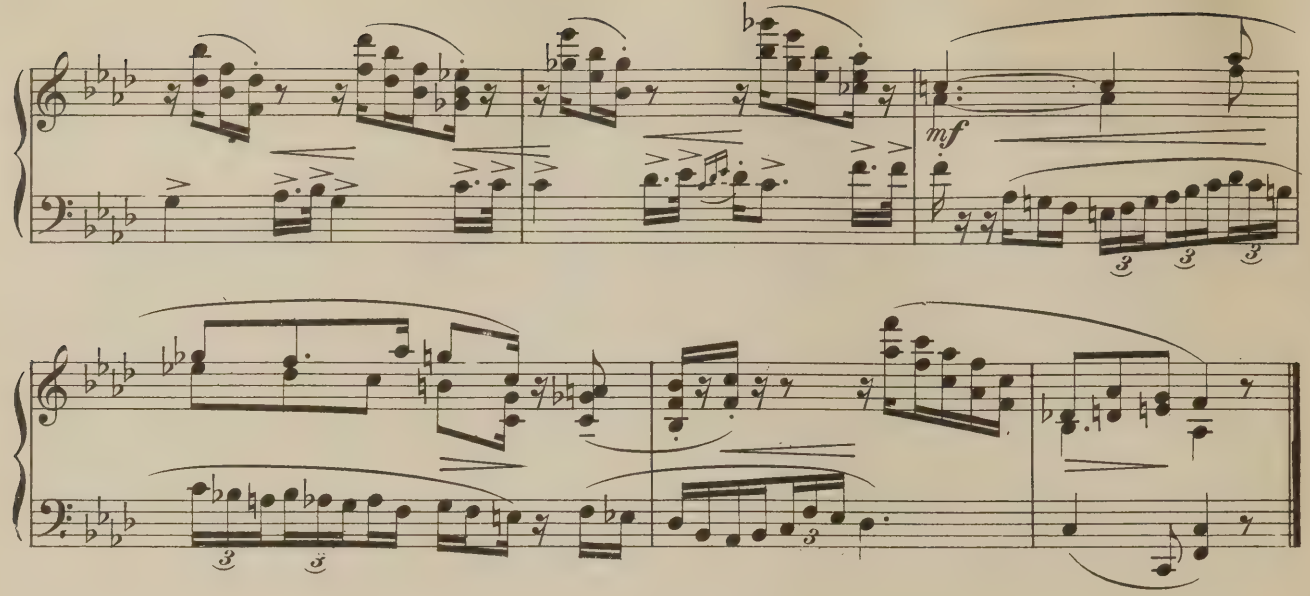
A series of slow, unadorned chords soon becomes monotonous, despite interesting harmony and high emotional content. Even when the chords are broken up into various *arpeggiated* forms in a variety of rhythmic groupings, the problem of keeping interest alive is not fully solved, unless something is done to add melodic interest. Thus evolves the style of writing that employs passing and changing tones as well as *broken* chords in the accompanying figures. This change was not brought about by any one man, but resulted from the experiments of all of the early clavecin writers of France and Germany. Early instrumental composers were greatly handicapped by the primitive instruments of their day, but on the whole they managed to keep ahead of their instrument, and forced the manufacturers to a continued effort to improve their product. With each improved instrument, the composers made it a study not only to utilize its added resources, but also to point the way for still further changes.

§ 2. The material of this chapter shows the application of florid accompanying voices to melodies in a sustained style. The Study by *Mortson* is of modern development. In it, interest is chiefly centered in the accompanying voices. In the FALL SONG by *Reinecke* the sustained melody stands out before a moving texture which supplies rich harmonic and rhythmic background. The STUDY by *Czerny* is an illustration of simple *broken* chord elaboration. The authorship of FAREWELL TO THE PIANO is doubtful. Although it is popularly supposed to be Beethoven's last composition, it is entirely lacking in those elements of depth and grandeur which were characteristic of Beethoven's last works. However, it is a fair sample of the piano writing of the period, in this grade of difficulty. "The Trout" is an arrangement by Concone of a song by Schubert.

STUDY

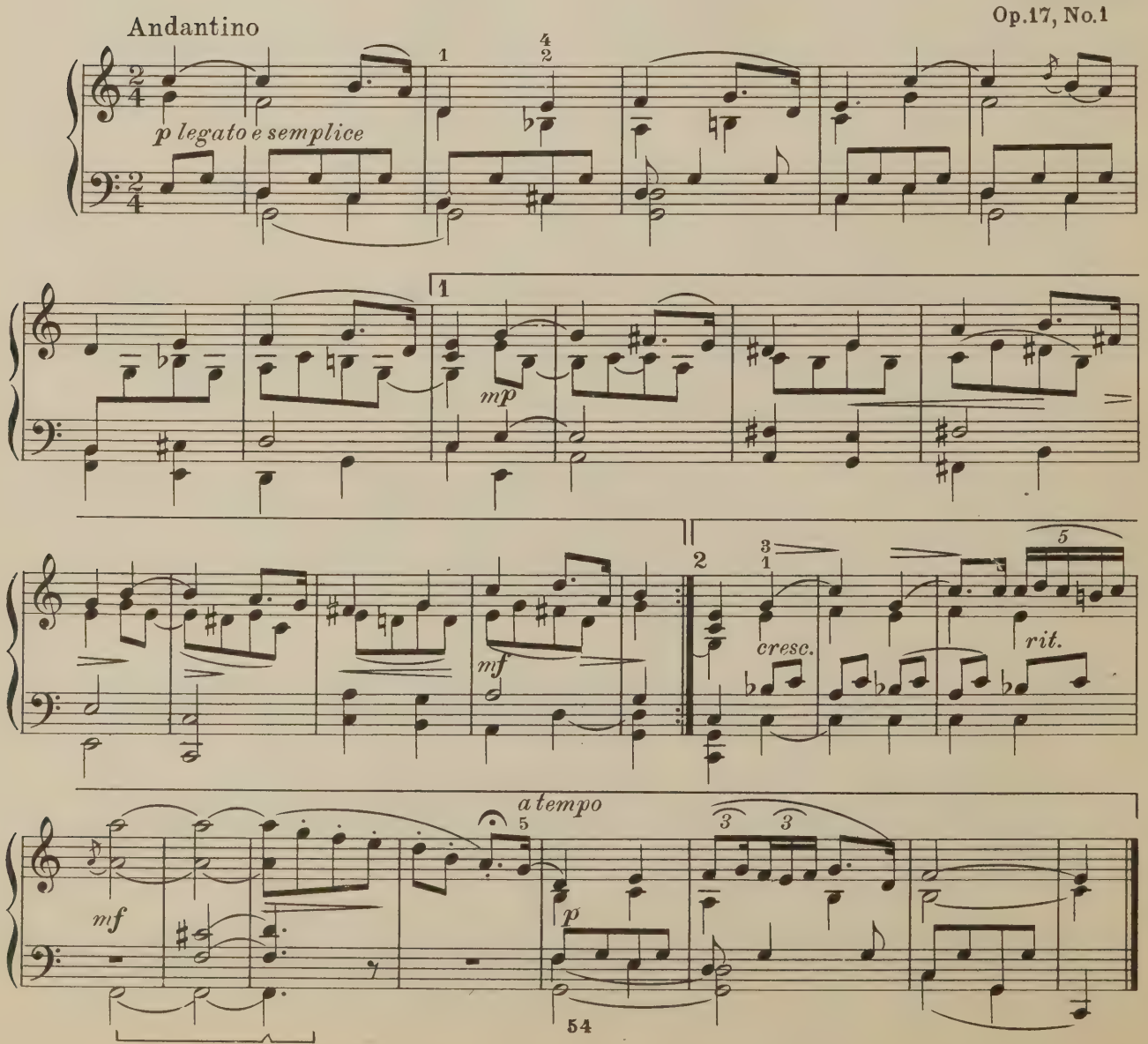
MORTSON





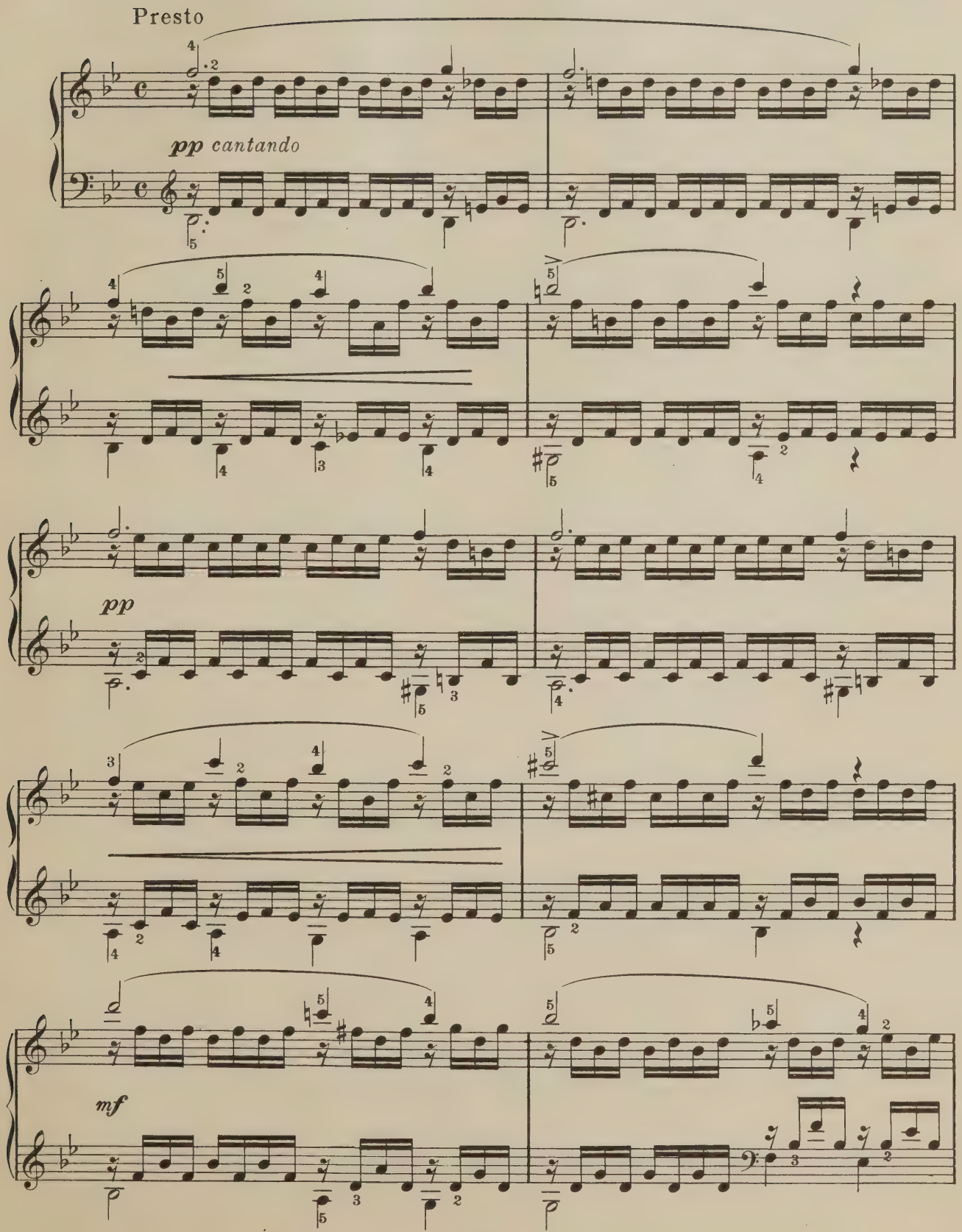
FOLK SONG

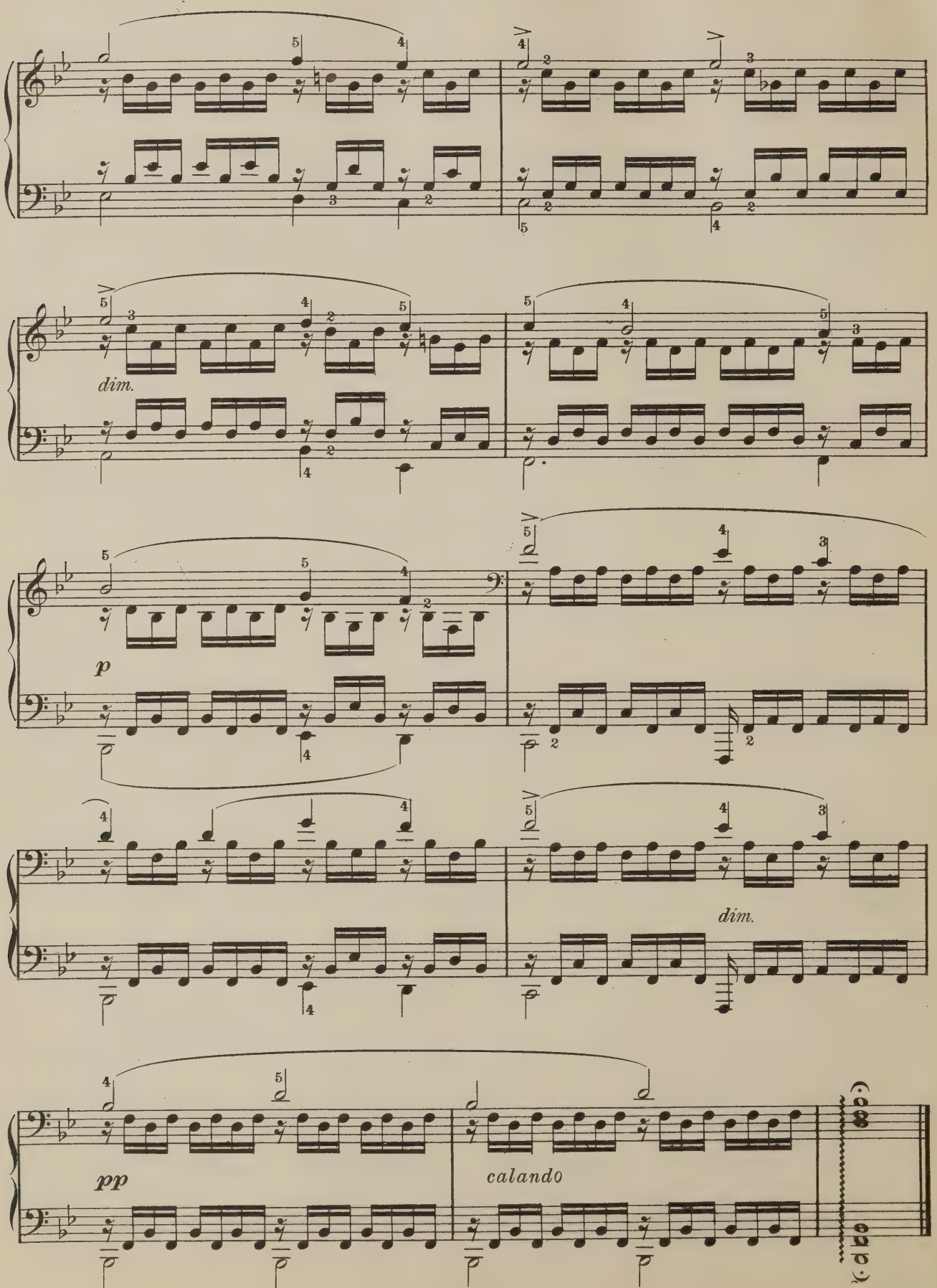
C. REINECKE
Op.17, No.1



STUDY

CARL CZERNY

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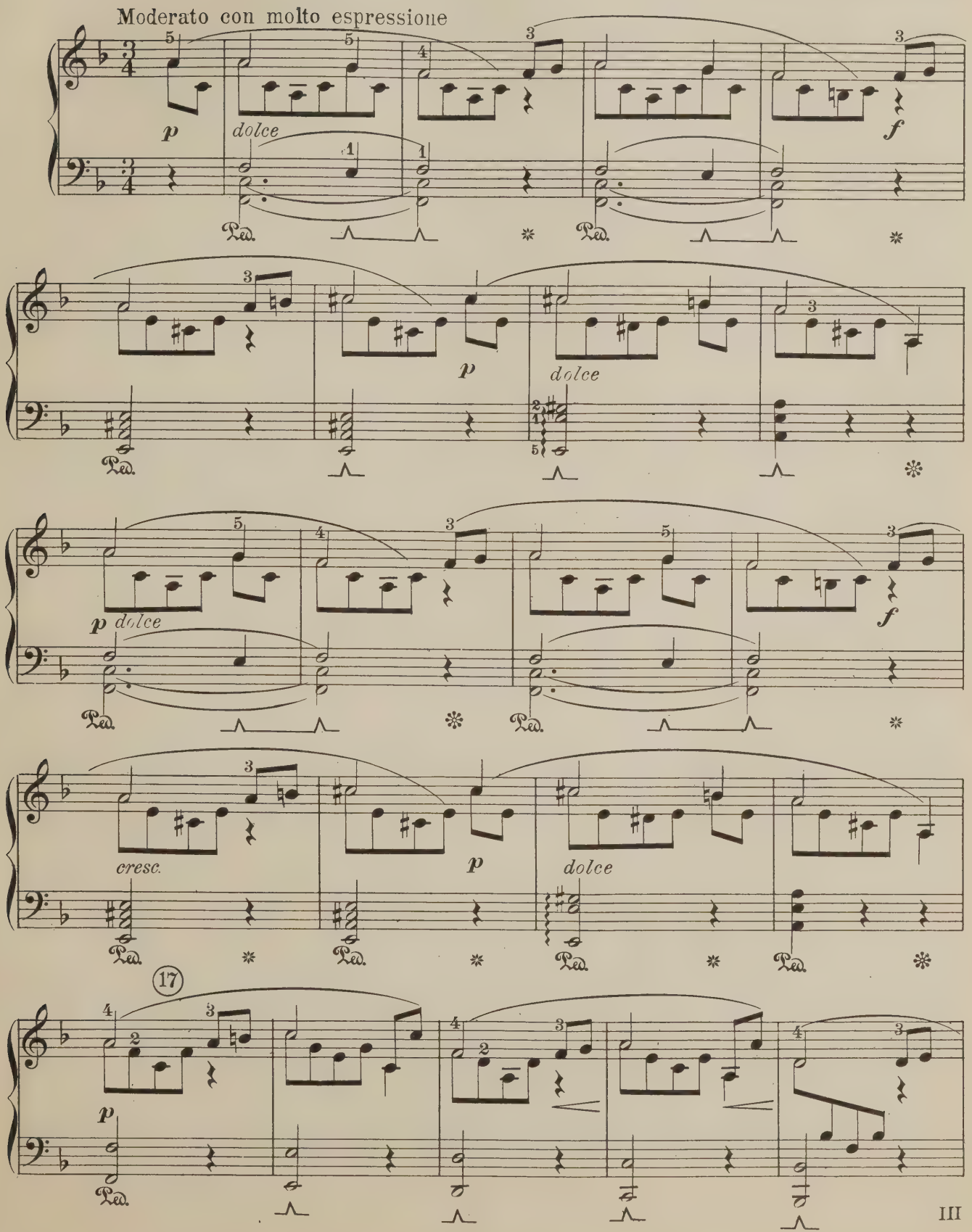
FAREWELL TO THE PIANO

L. van BEETHOVEN

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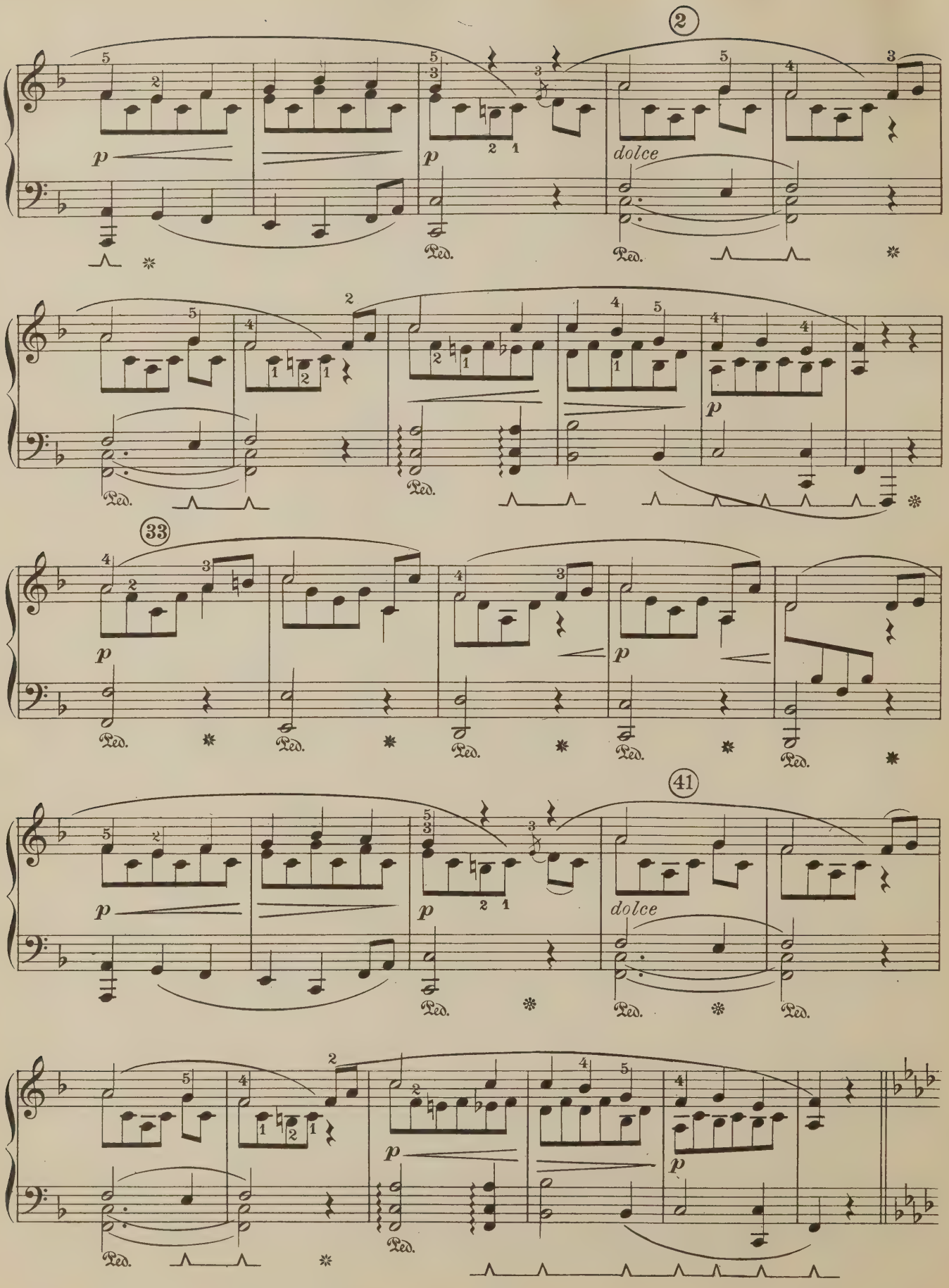
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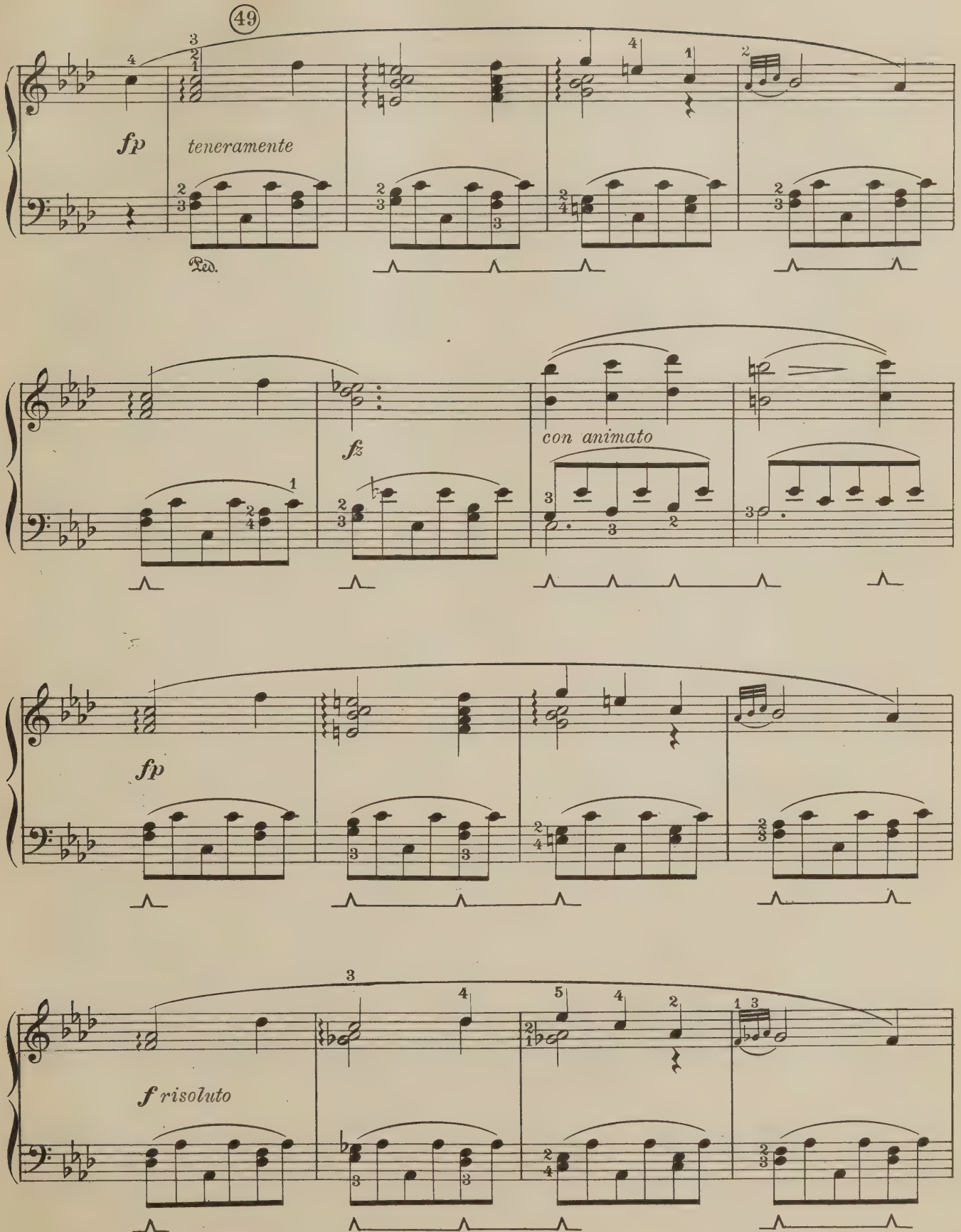
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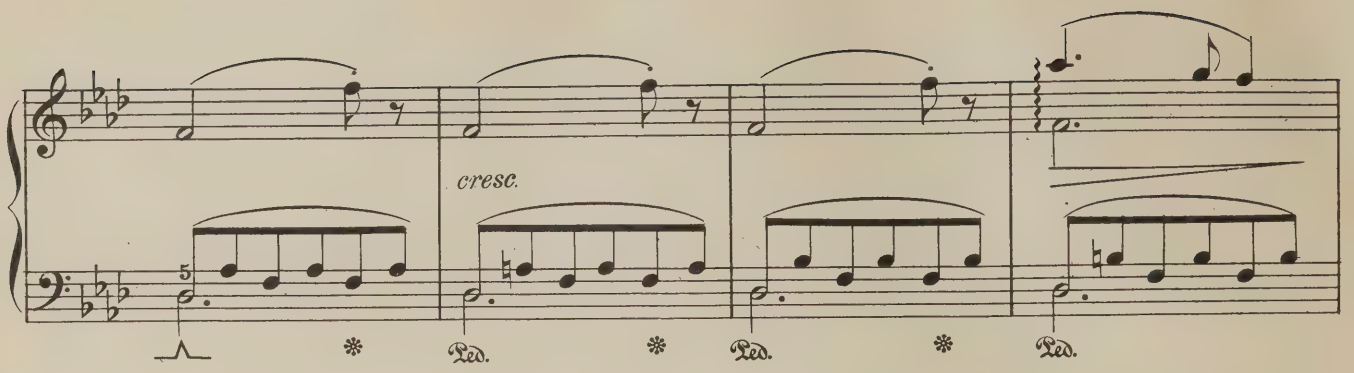
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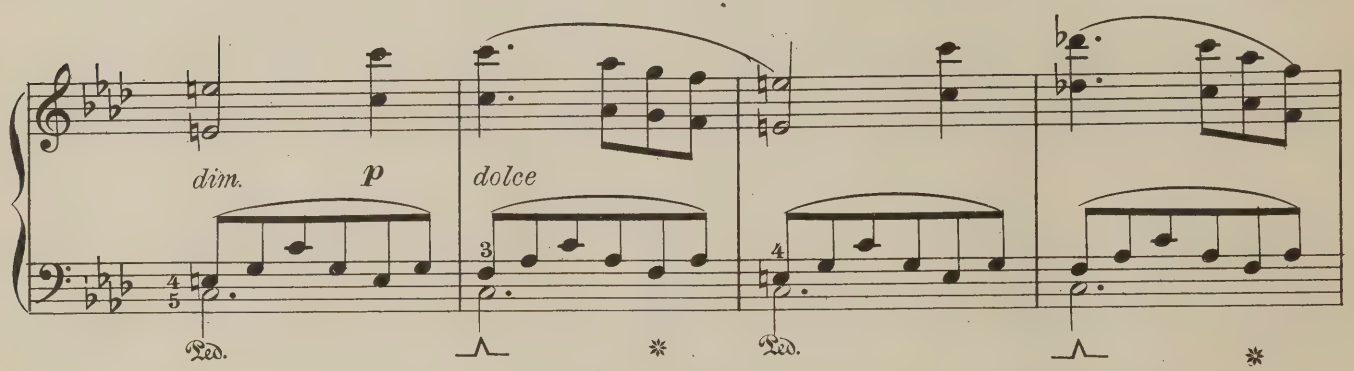
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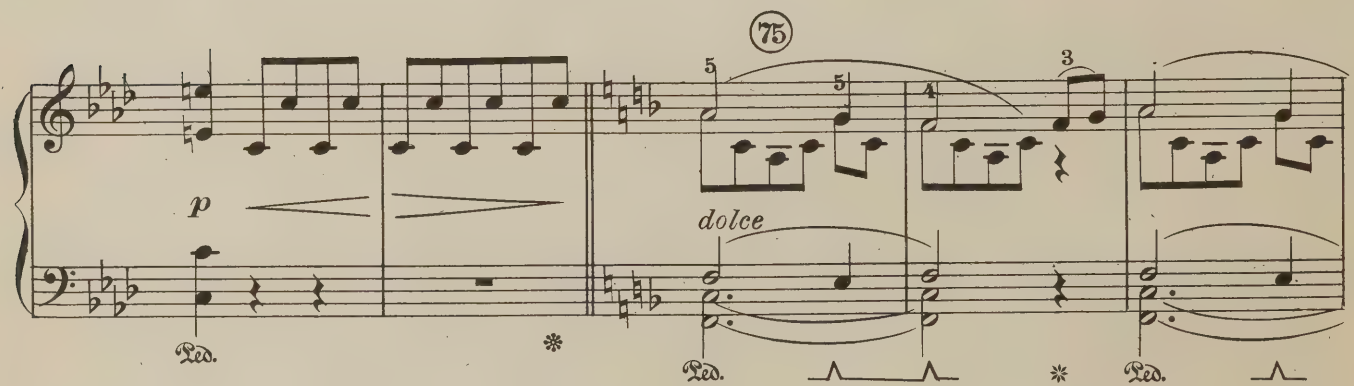
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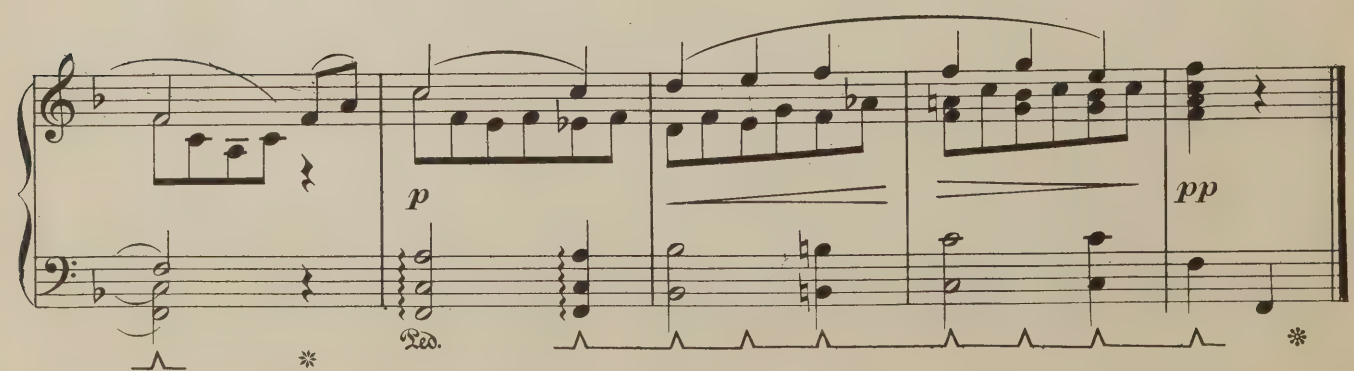
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First Assignment

SPECIAL TECHNIC: Practise the Three-note Sequences in Double Thirds in Example No. 6; also with middle accents and final accents, as in Example No. 7. Play the left hand alone three times, to once with the right hand, gradually increasing the metronome speed from 88 to 120 to a group of three *eighth* notes.

ARPEGGIOS: Play the *broken major* Triad *arpeggio* models, or "zigzags," in the six Keys in Example No. 8—*C*, *B*, *B♭*, *A*, *A♭*, and *G♭*. Subsequently play the model through all twelve Keys in rising and falling chromatic succession.

CHORDS: Practise the rolled diminished Seventh chords, in an ascending and descending chromatic series, as in Example No. 10; also as rolled dispersed Sevenths, as in Example No. 11.

SCALES: Transpose and practise the Five-fold Scale (3-xvi, Example No. 17) through all twelve Keys, with special attention to the Key of *F major*.

REVIEW: Play the model for the Scale Undulations in the Key of *E major*, as in Example No. 14 and apply to the scales of *C*, *G*, *D* and *A major*.

Second Assignment

SPECIAL TECHNIC: Practise the Turns on *dotted* notes, in the *minor* mode, as in Example No. 4. Observe the notation and performance of the Turn on a *dotted* note, as shown in Example No. 1.

ARPEGGIOS: Adapt to the Second Inversion of the Dominant Seventh *arpeggio*, in the Keys of *E* and *A*, Example No. 9, the two Triplet figures with one Double note (3-xvi, Example No. 9, A and B); also to the Keys of *D* and *G*, which duplicate the chord position of the Dominant Seventh in the Key of *A*.

OCTAVES: Example No. 3 consists of the Sixteen Model Turns. All of these Turns may be played as inverted Turns as in Example No. 2. The notation and performance of the Turn and the inverted Turn is shown in Example No. 2. Practise all of the Sixteen Model Turns, as Turns and inverted Turns in Octaves, as in Example No. 5. There are only four kinds of Turns; either auxiliary note may be a whole-step or a half-step above or below the note to be decorated or embellished.

1. **C D♭ C B C**
   A half-step above and a half-step below.
2. **C D♭ C B♭ C**
   A half-step above and a whole-step below.
3. **C D C B C**
   A whole-step above and a half-step below.
4. **C D C B♭ C**
   A whole-step above and a whole-step below.

Any of these four kinds of Turns may occur upon each of the twelve tones within the octave, but in the majority of cases Turns are formed from the NEXT SCALE DEGREE ABOVE the written note, and the HALF-STEP BELOW.

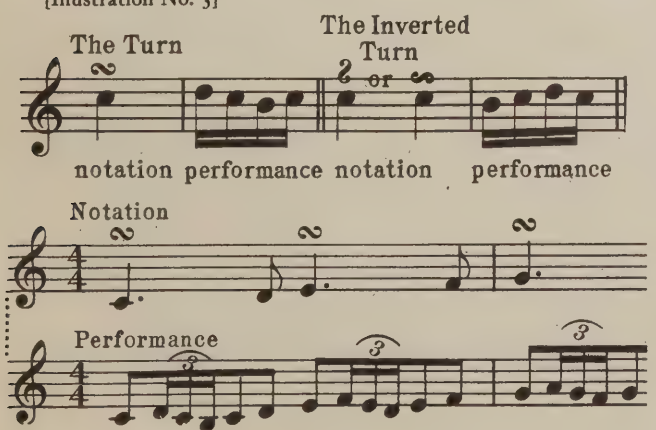
On the Keyboard there are sixteen different Turns, only. The remaining possible forty-eight are all transpositions or duplications of some one of these.

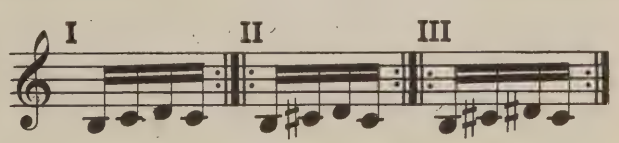
SCALES: Play the Harmonic *minor* Scales in Single Sixths, in the Keys of *C* and *G♯*, as in Example No. 13.

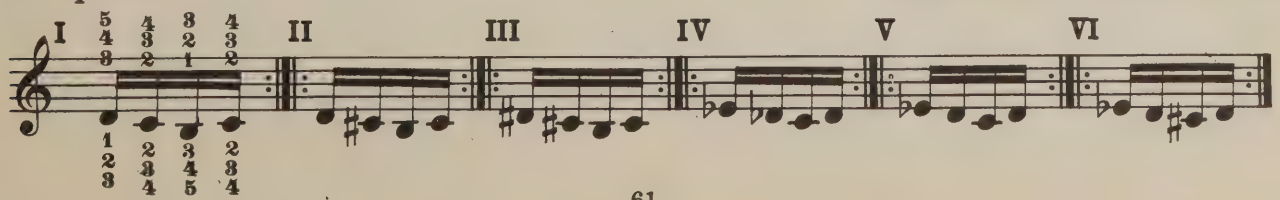
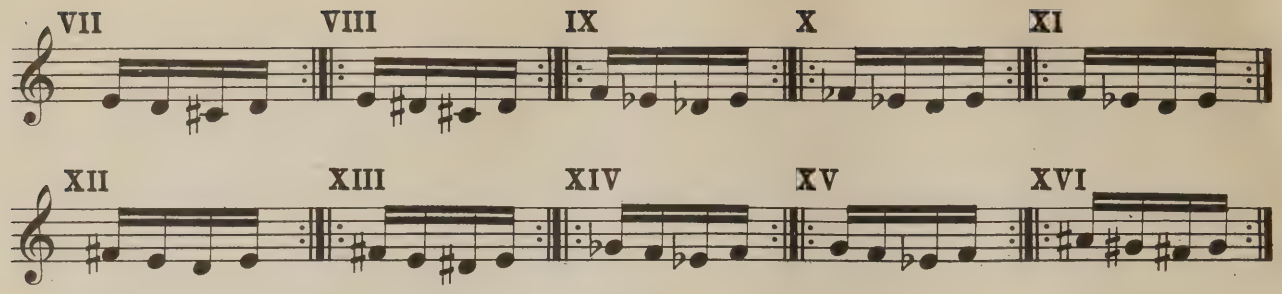
REVIEW: Play the *major* scales in Single Thirds, in all twelve Keys, Example No. 12, applying to them the model for the scale in three speeds, in five, nine and seventeen-note lengths, Example No. 15.

Example No. 1 **The Turn**

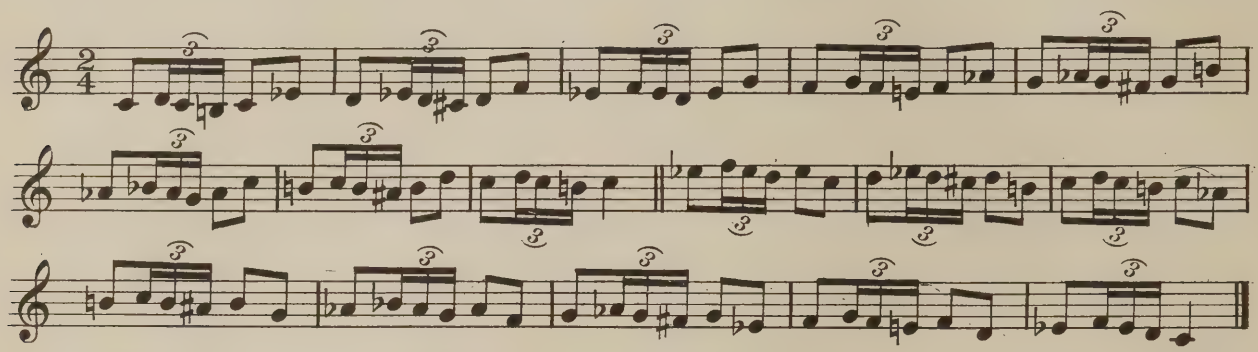
[Illustration No. 3]

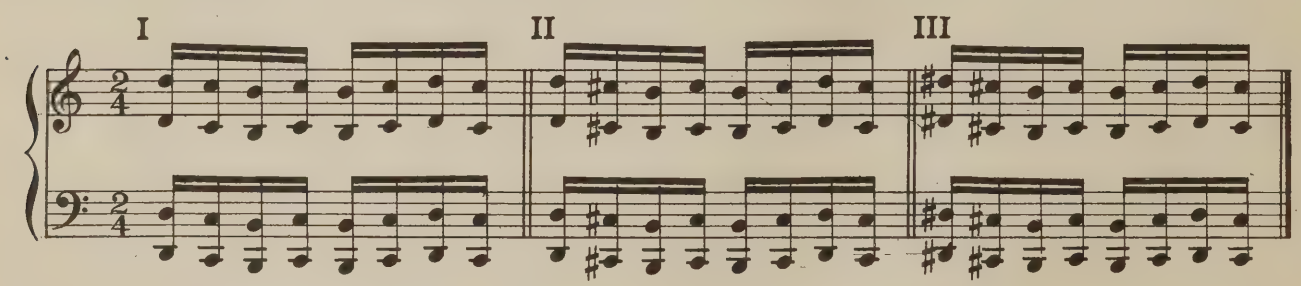
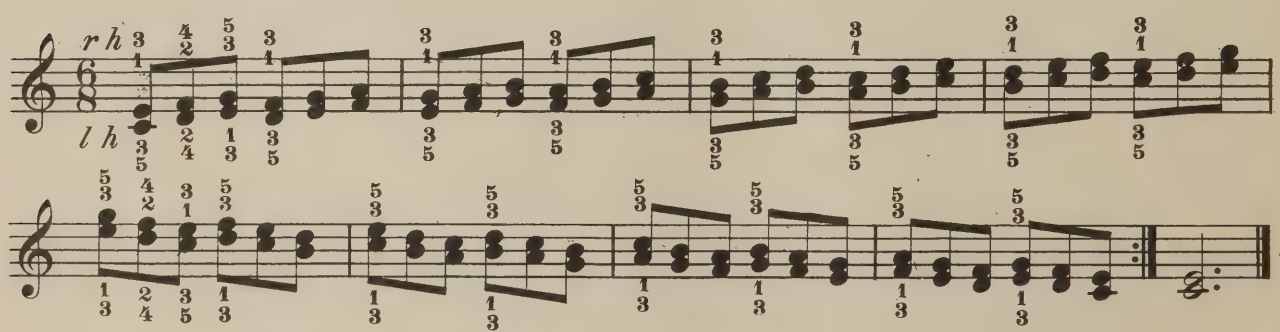


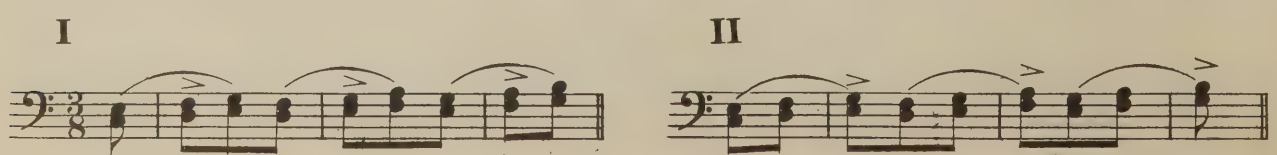
Example No. 2 **The Turn Positions**

Example No. 3 **The Sixteen Model Turns**

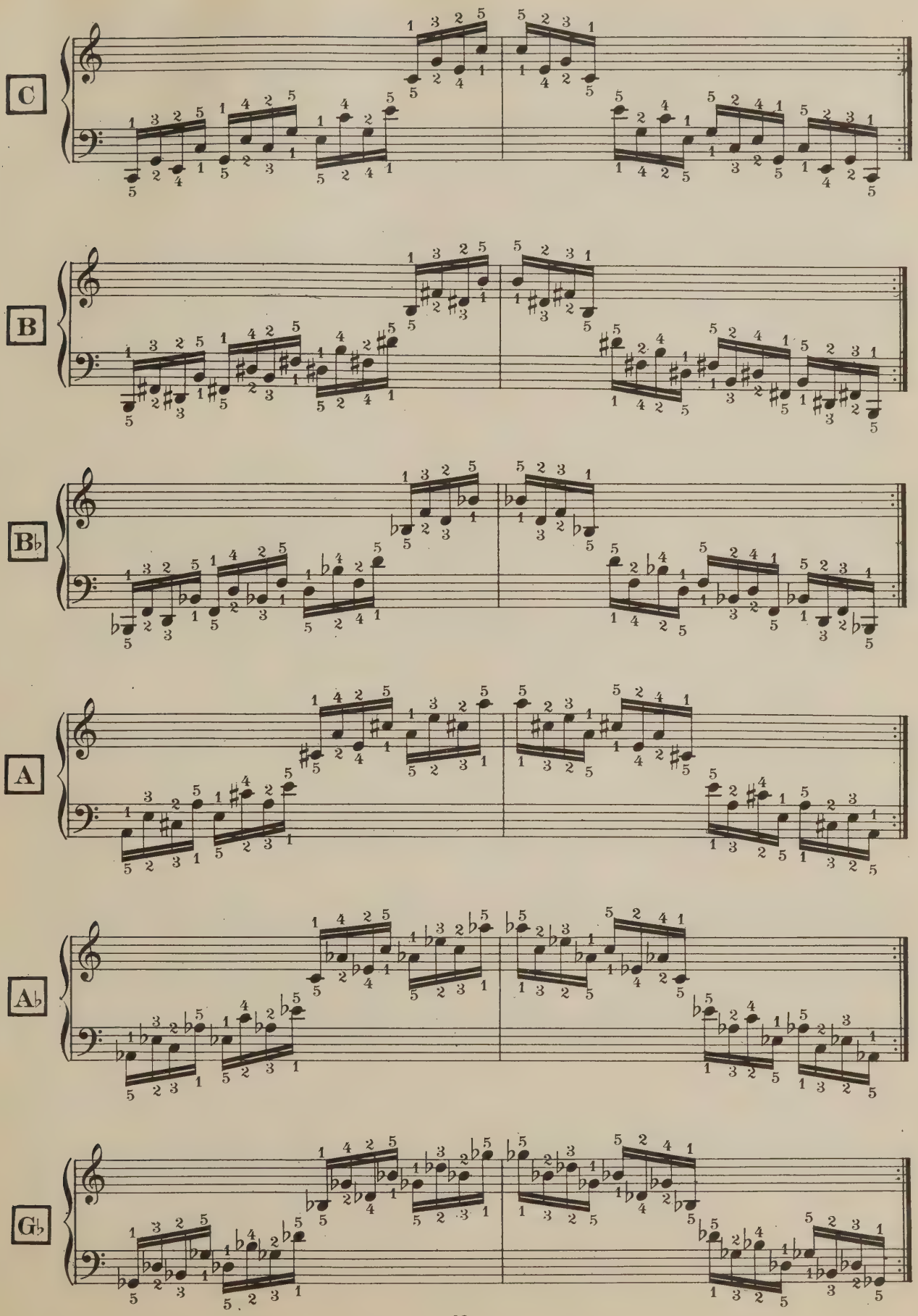
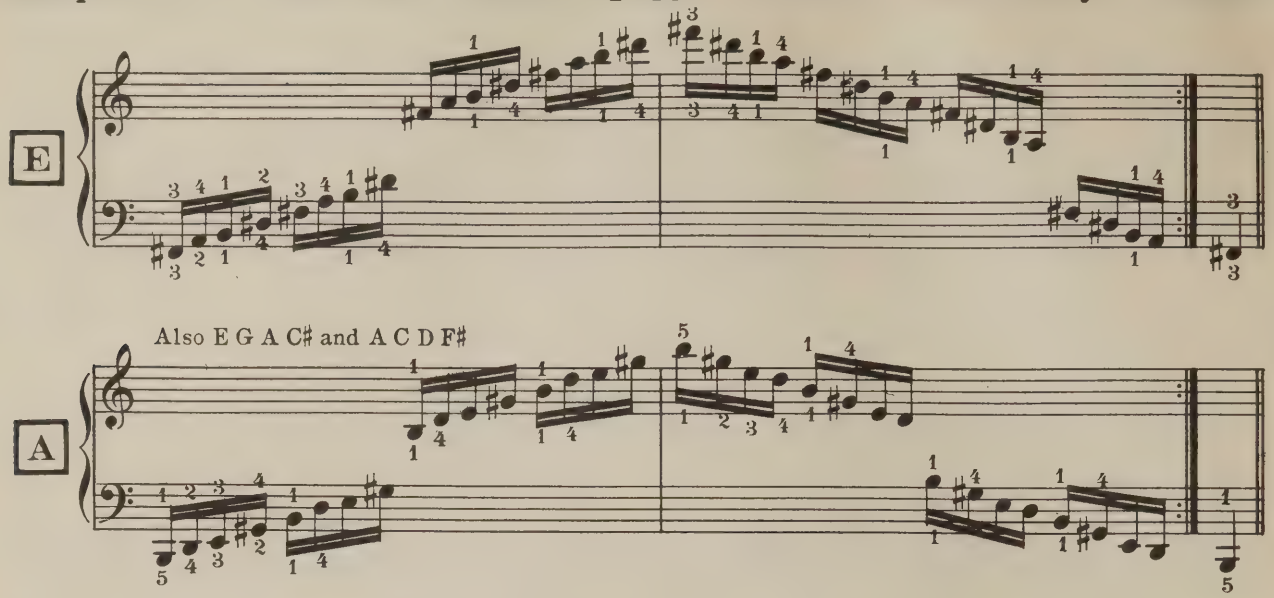


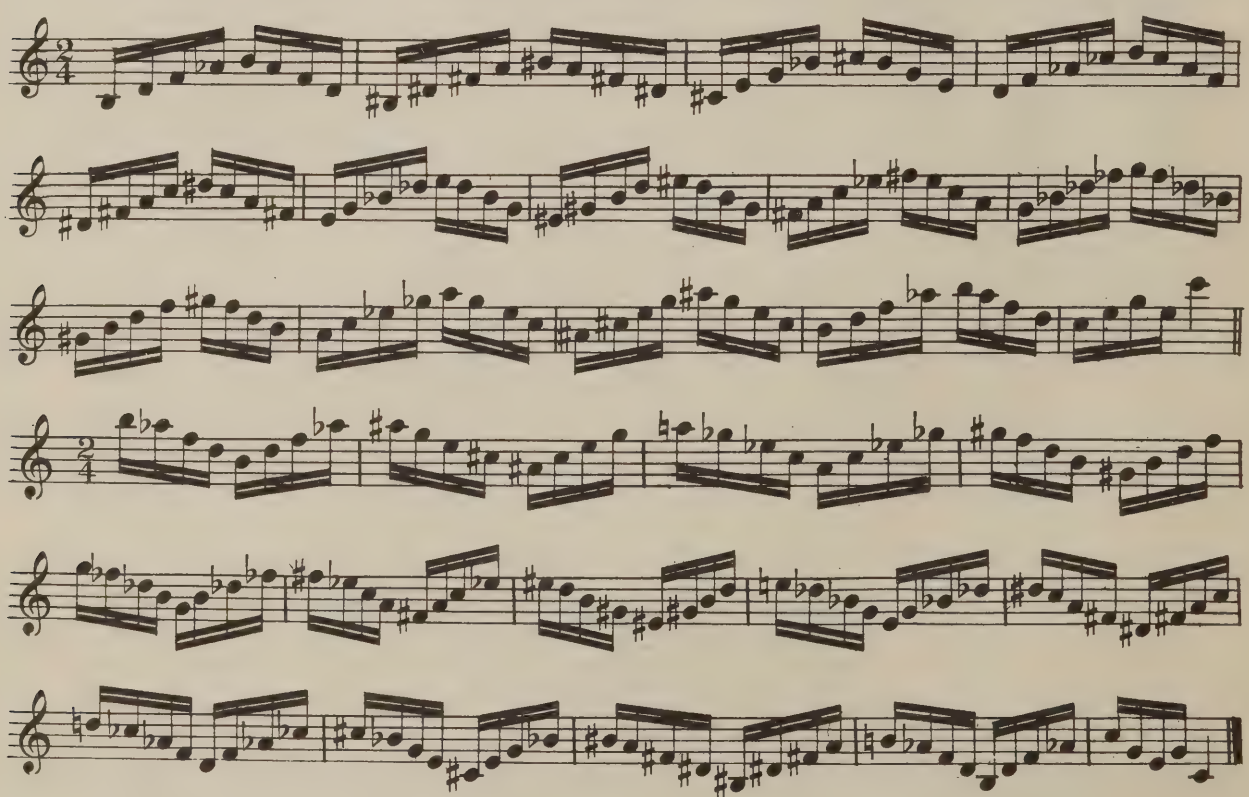
Example No. 4 **Turns on Dotted Notes; *Minor* Sequence**



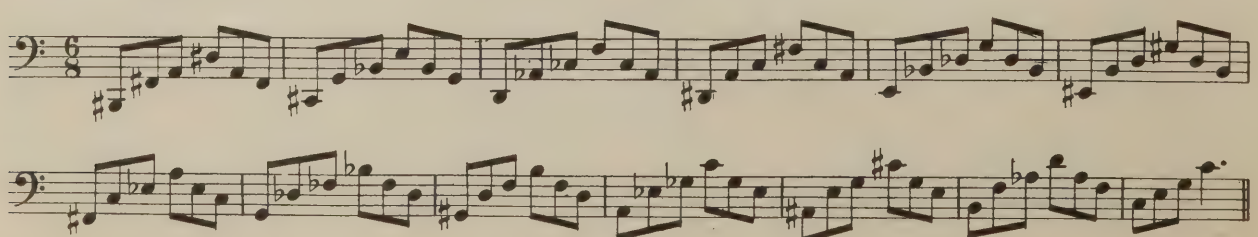
Example No. 5 **The Sixteen Model Turns and Inverted Turns, in Octaves**

Example No. 6 **Three-Note Diatonic Sequences, in Double Thirds**

Example No. 7 **Rhythmic Model, with Middle and Full Accents**



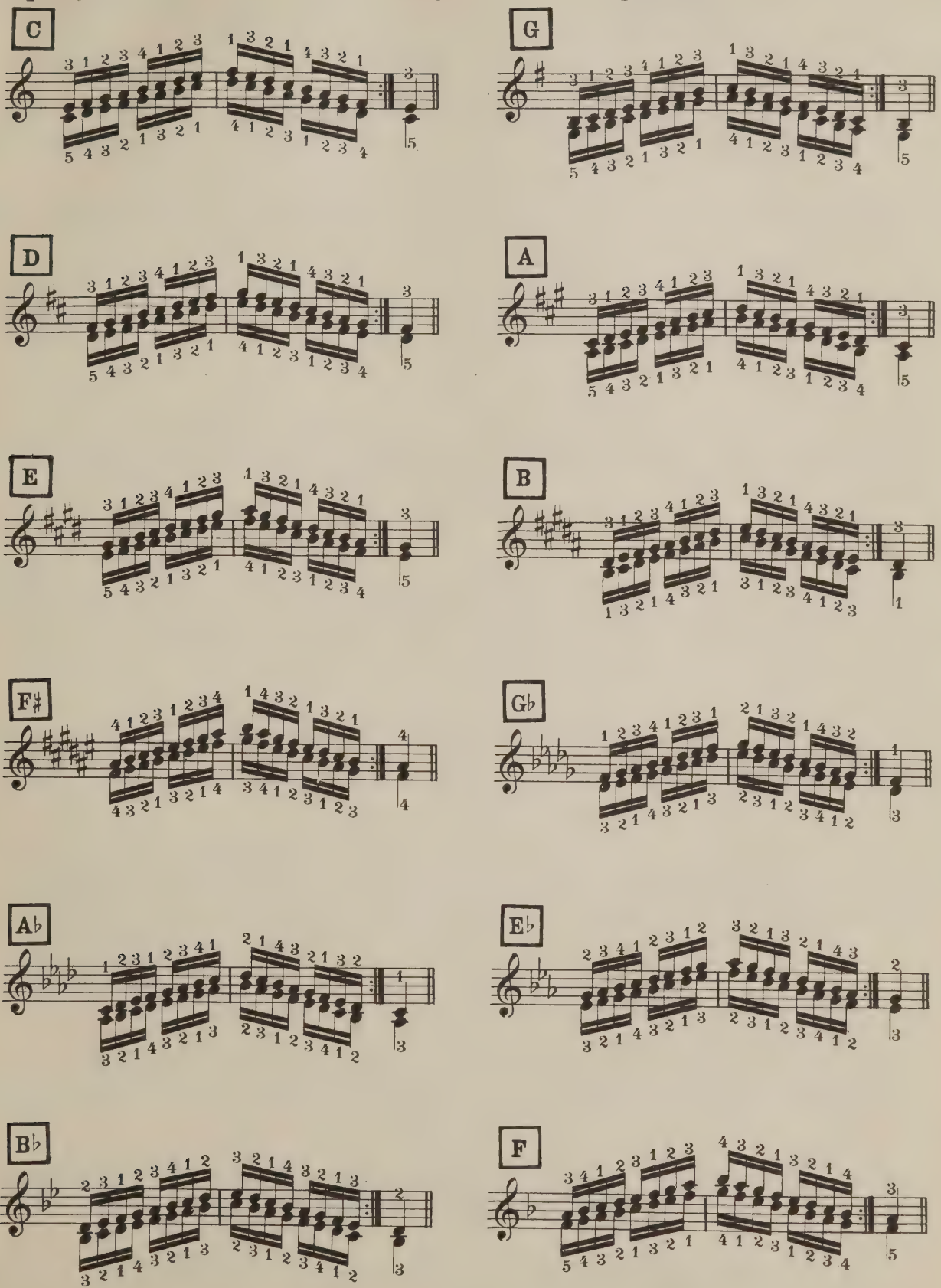
Example No. 8 ***Broken* Triad *arpeggio* models, or "Zigzags"**

Example No. 9 Dominant Seventh *Arpeggios*, Second Inversion Keys of *E* and *A*

Example No. 10 Rolled Diminished Seventh Chords: Ascending and Descending



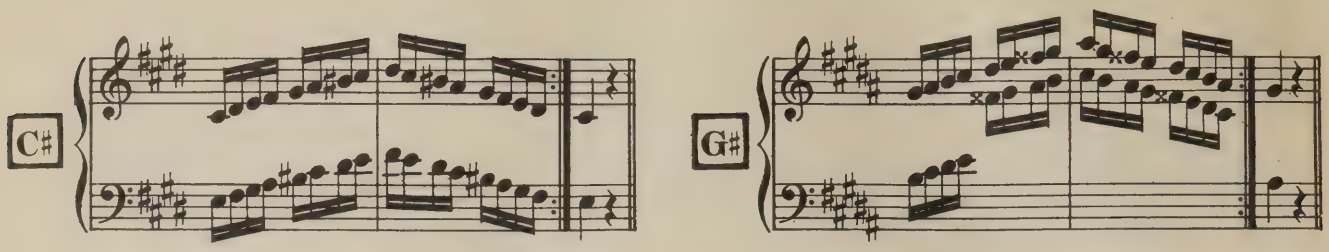
Example No. 11 Rolled Dispersed Diminished Sevenths



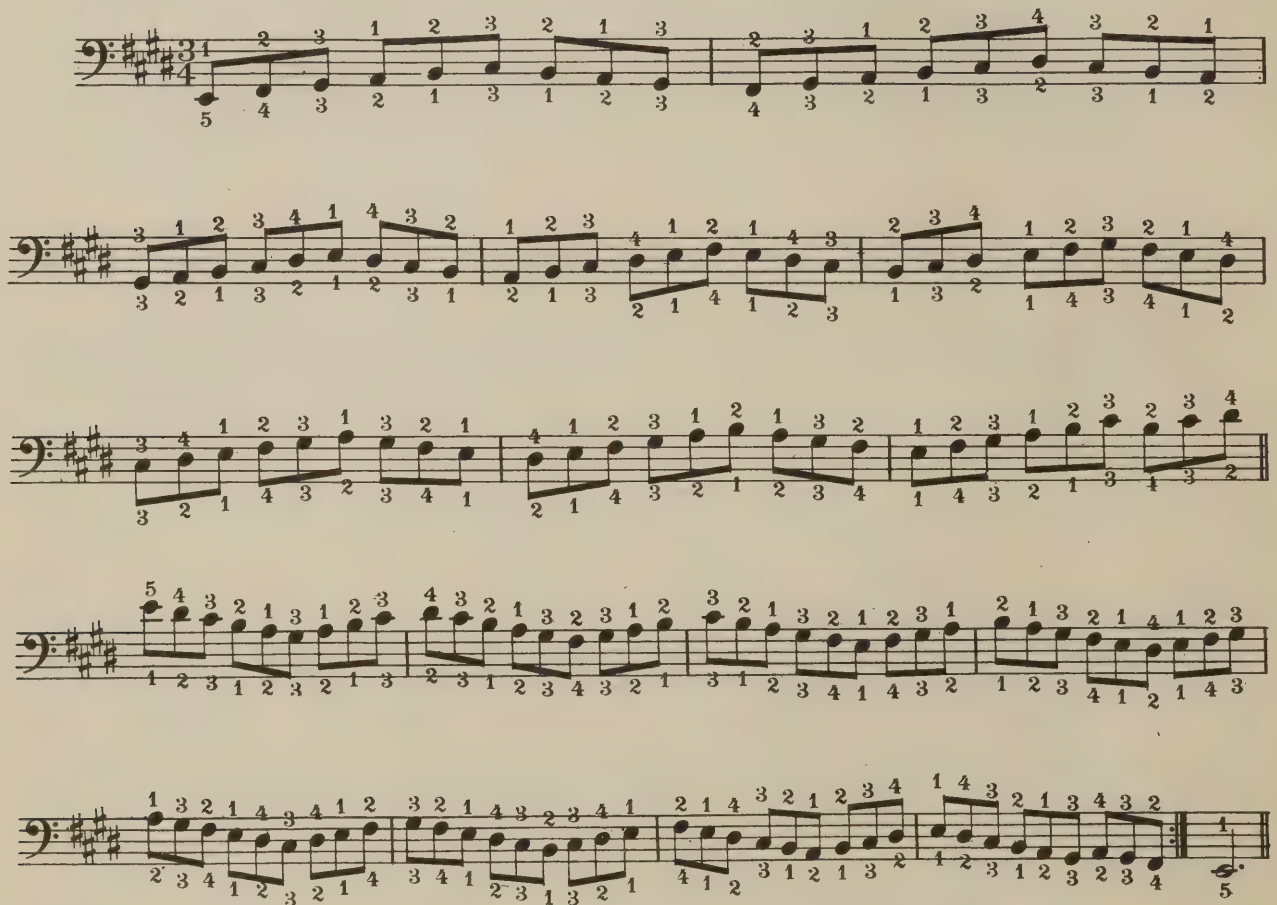
Example No. 11 12 **Major Scales in Single Thirds:** nine-note lengths



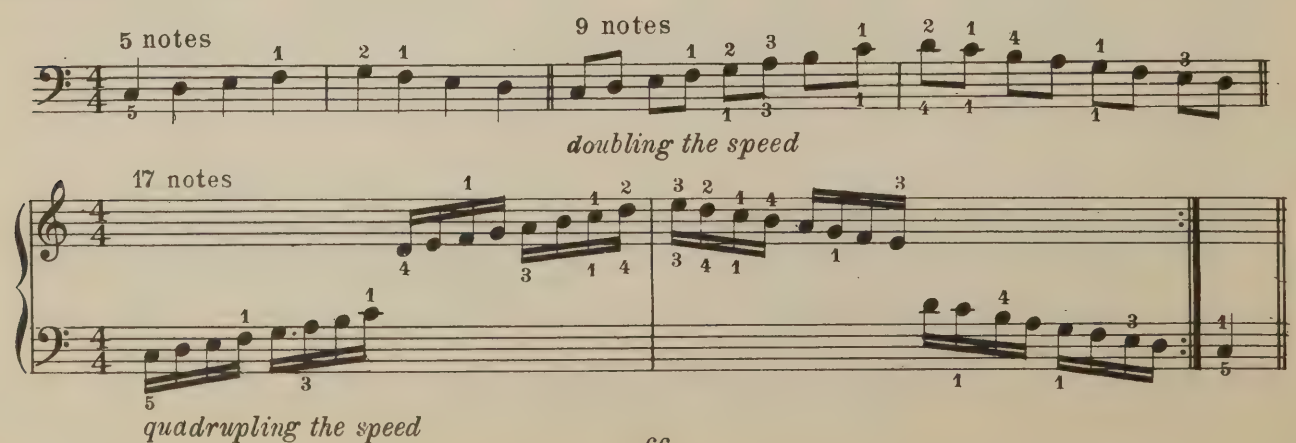
Example No. 13 ***Minor*** **Scales in Single Sixths: Keys of *C♯* and *G♯***



Example No. 14 **Scale Undulations**



Example No. 15 **The Scale in Three Speeds**



XX

THE SONATA CYCLE

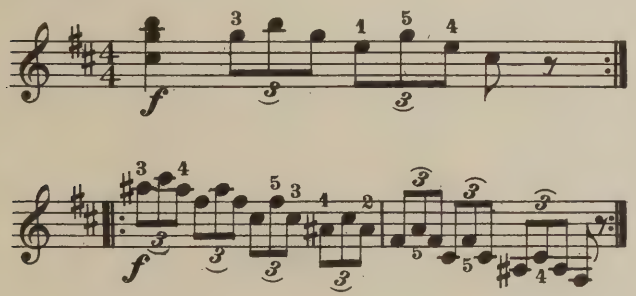
§ 1. All of the technical factors that appear in the SONATINA by *Mortimer Wilson* in this chapter, have been fully dealt with in preceding chapters. Abundant opportunity will be found for reviewing numerous *arpeggio* and chord forms, Double notes, octaves, and passage-work of a general nature. In this chapter attention is called to the matter of form, for in the study of the Sonata, more than any other style of composition except the Fugue, an understanding of the form is necessary to an intelligent interpretation.

Sonatina in Stile Antico, *Wilson* [PAGE 68]

§ 2. SONATINA means "little sonata." A sonatina is a cyclical form that closely follows the sonata form, but in smaller divisions, and with the themes stated with greater conciseness but less extended in development.

FIRST MOVEMENT (*Moderato assai*)

The Exposition, or first statement of the themes, is contained in the first thirty-one measures. The last four measures of the First Theme (12 to 15) form a transition to the Second Theme (16 to 26). The remainder of the Exposition (27 to 31) is the Closing Theme. Then begins the Development section, the material for which is taken from a part of the First Theme, with some reminiscences (37) of the Second Theme. Following the Development (43) is a bridge passage, or retransition, leading back to the final statement of the First Theme, or the beginning of the Recapitulation (46). The First Theme is repeated exactly as it was in the Exposition, but with a measure added (57) as a modulation leading to the entry (62) of the Second Theme, which is now heard five degrees higher than in the Exposition, in order to end the movement in the proper Key. Then follows the Closing Theme (73 to 87) and a Coda of eight measures which ends the movement. The First Theme may be practised as in Illustration No. 1.

Illustration No. 1

SECOND MOVEMENT (*Scherzo and Trio*)

This is in the usual three-part form with Trio, examples of which have been frequently encountered in this grade. Illustration No. 2 serves as a preparatory exercise for the *staccato* Double Note figures and the closing Theme may be practised as in Illustration No. 3.

THIRD MOVEMENT (*Andante cantabile*)

This is written in a recitative style, its one theme making three appearances (1, 6, 13). The parallel Double Thirds should be transposed to and practised in different hand positions as in Illustration No. 4.

Illustration No. 3

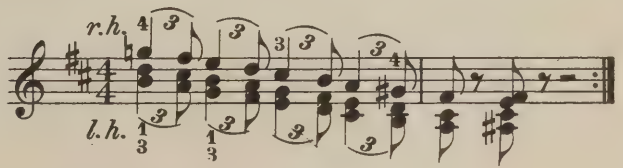


Illustration No. 2 **Second Movement**

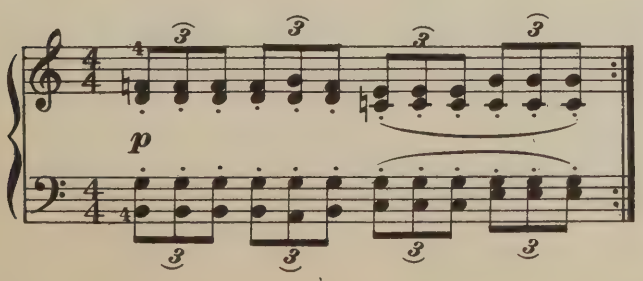
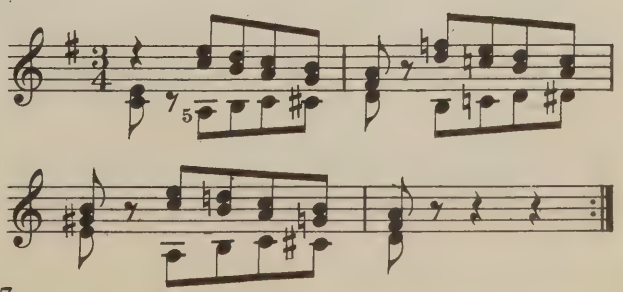
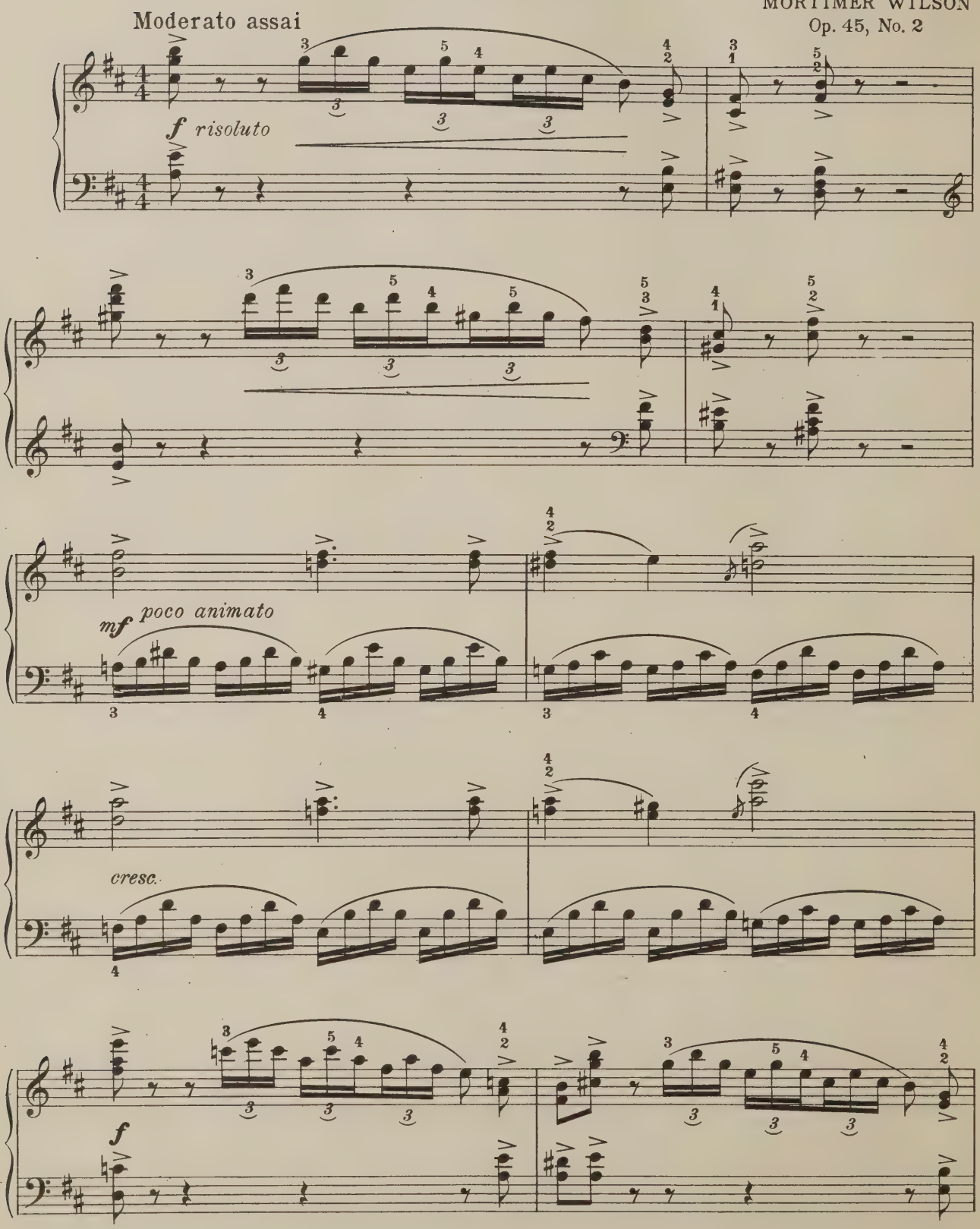



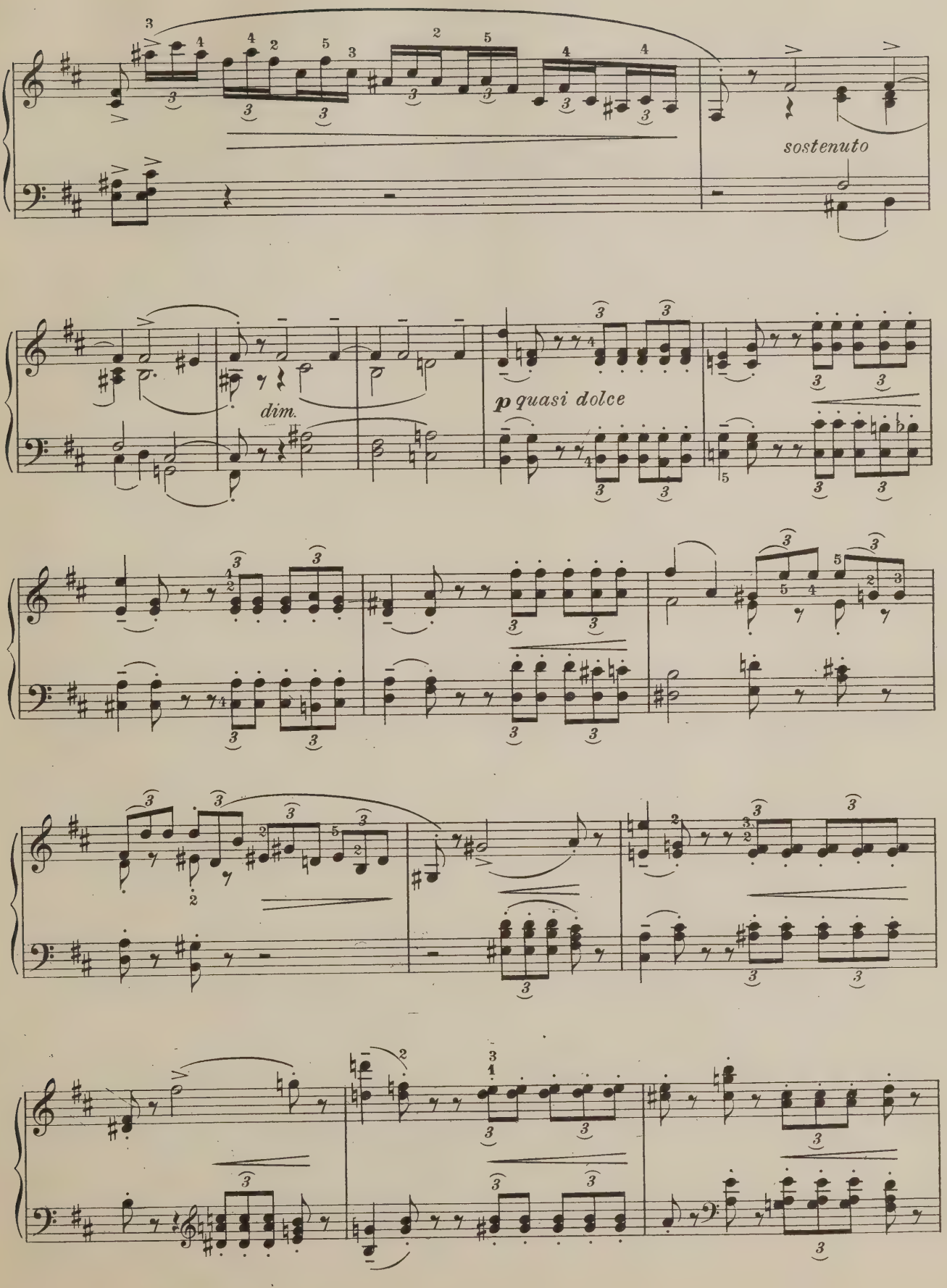
Illustration No. 4

SONATINA

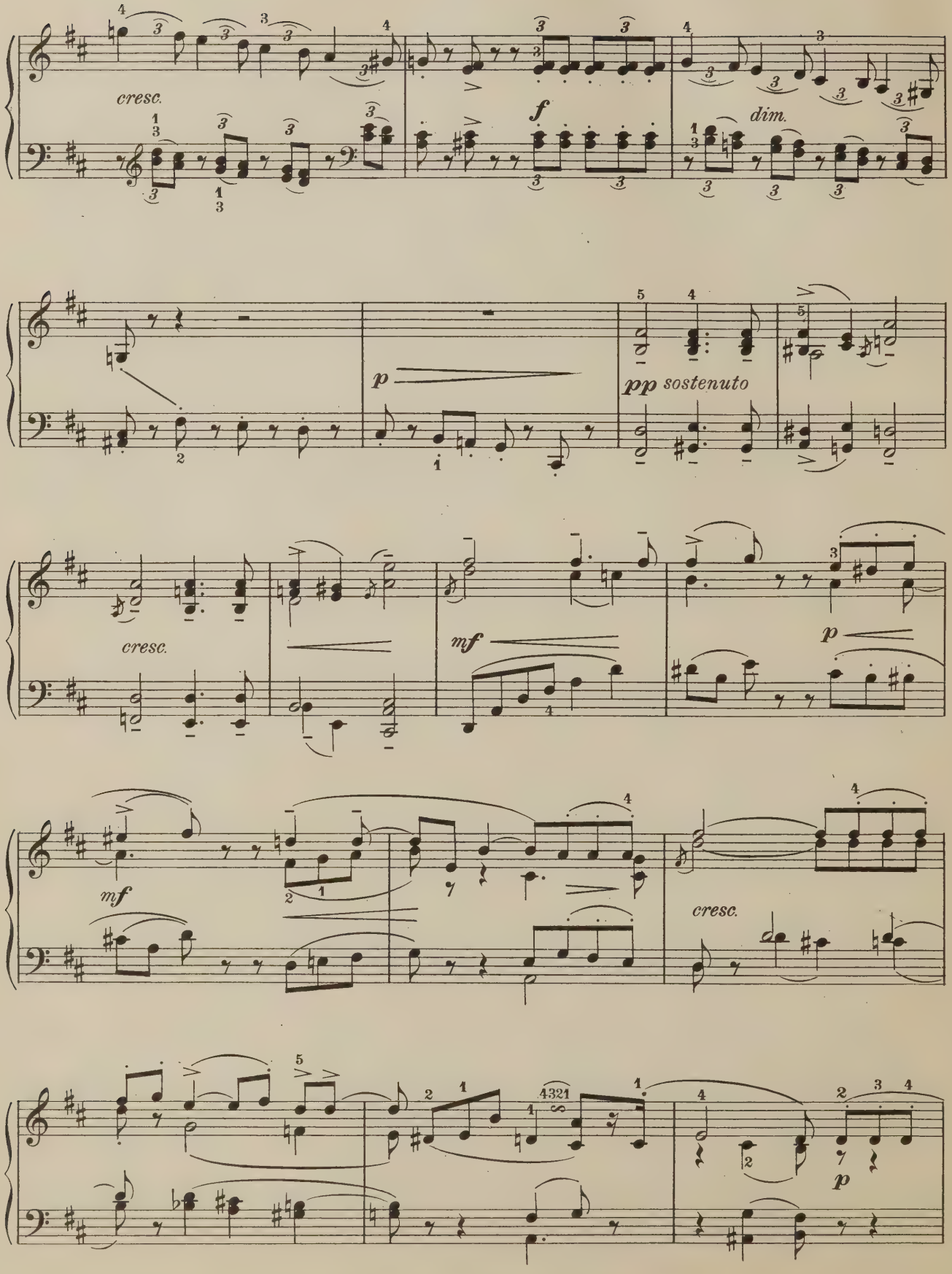
IN STILE ANTICO

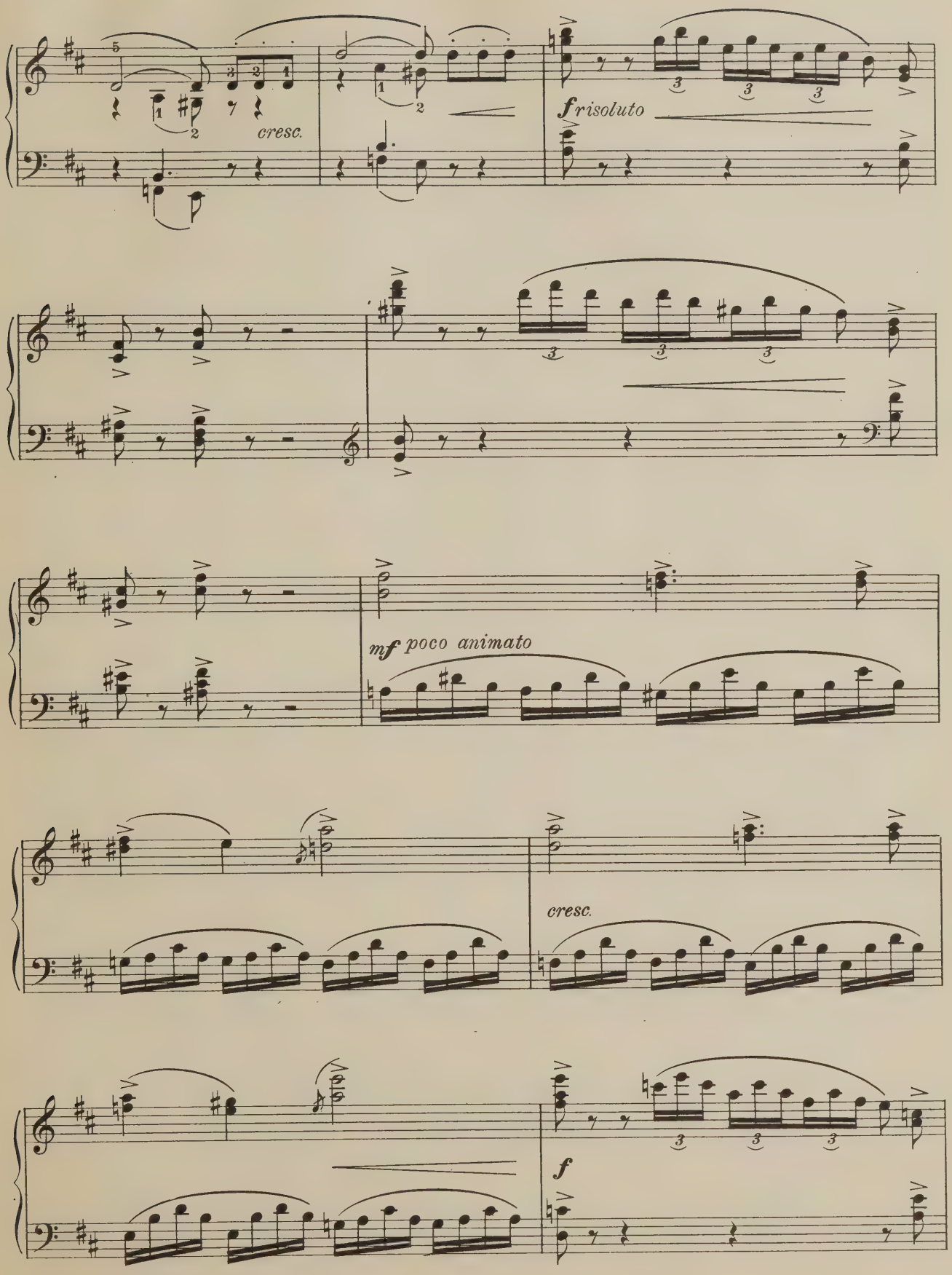
D MAJOR, № II.

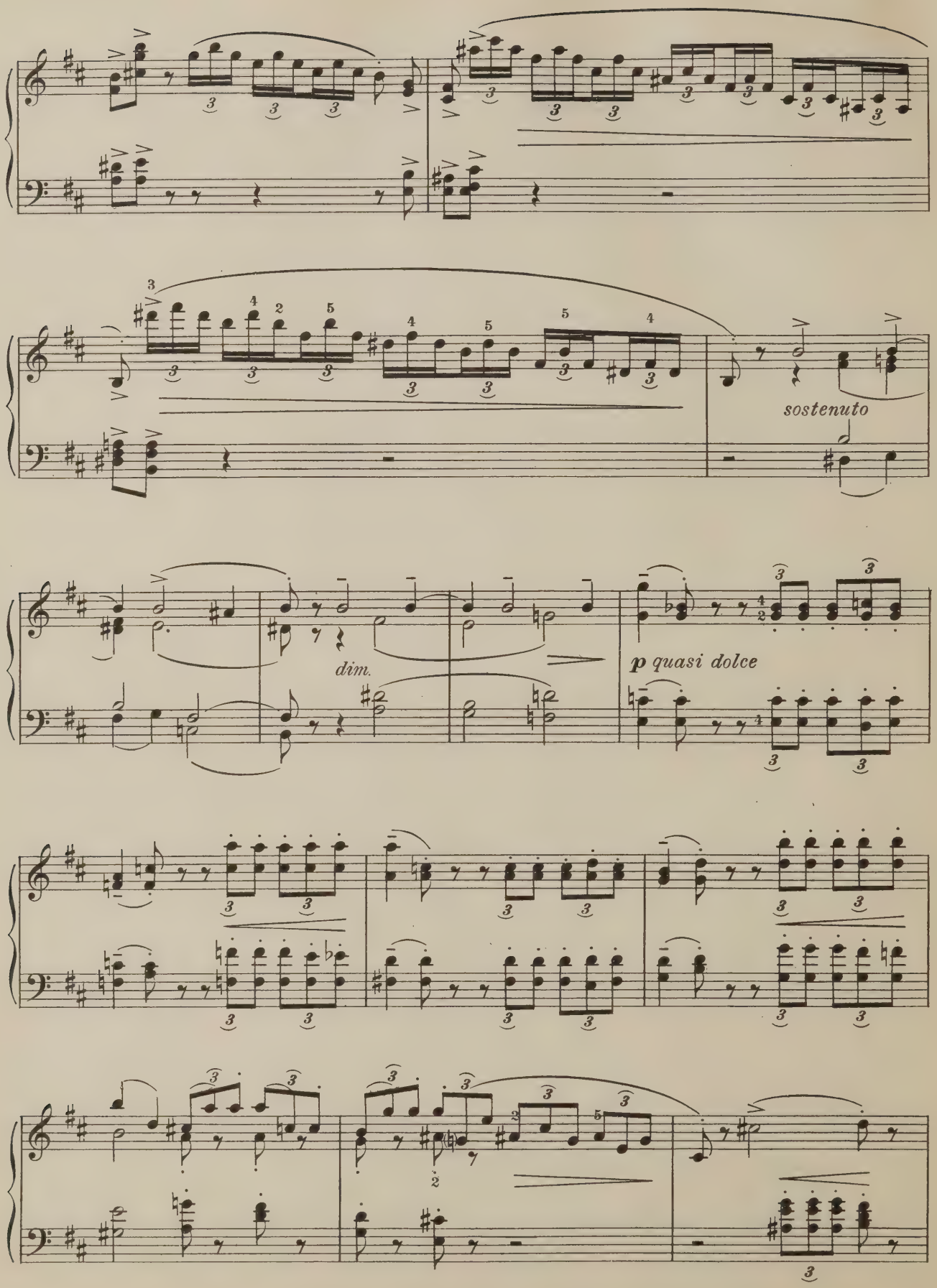
MORTIMER WILSON
Op. 45, No. 2

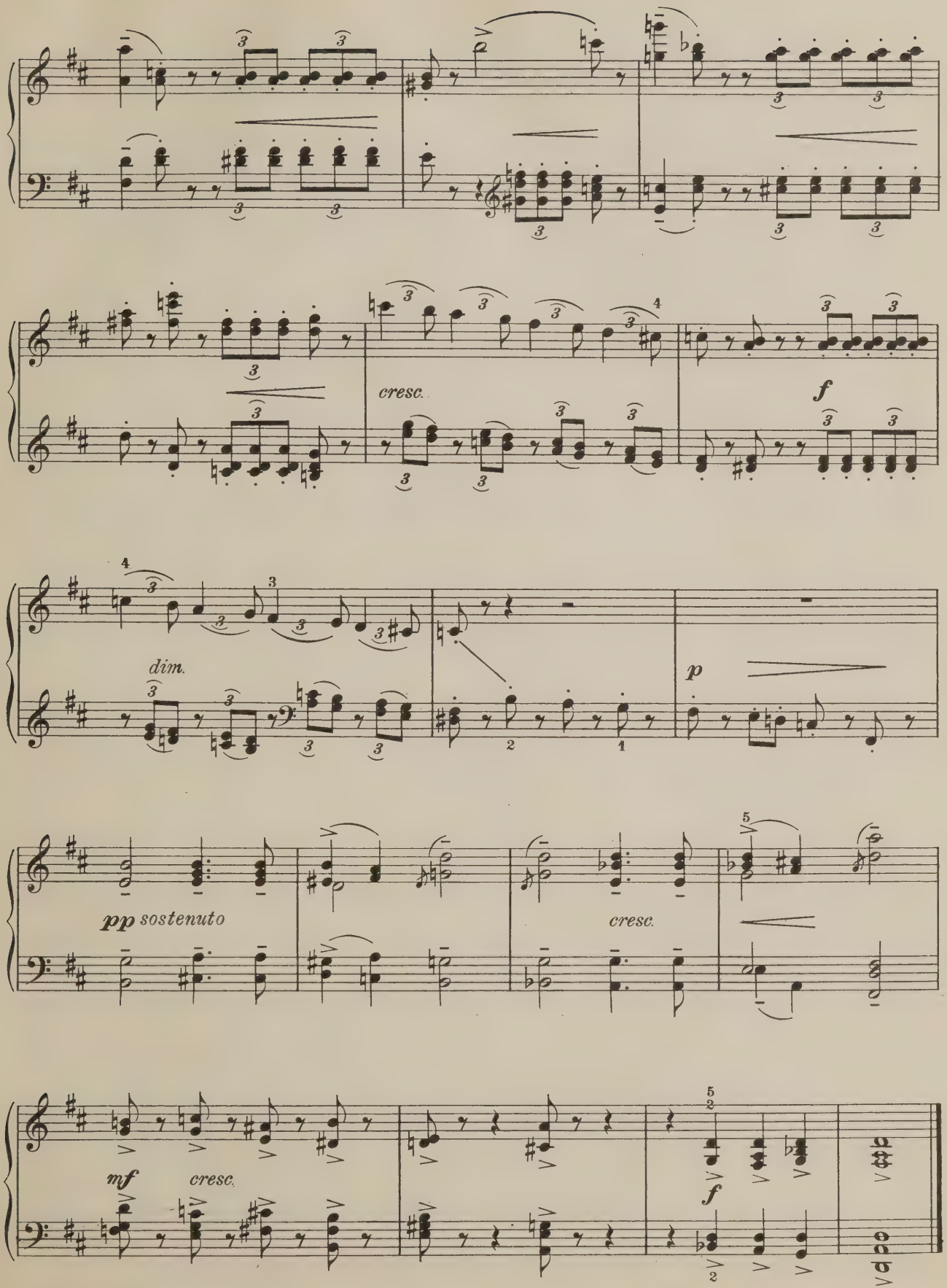



sostenuto
dim.
p quasi dolce


cresc.
f
dim.
p
pp sostenuto
cresc.
mf
p
mf
cresc.
p


cresc.
f risoluto
mf poco animato
cresc.
f

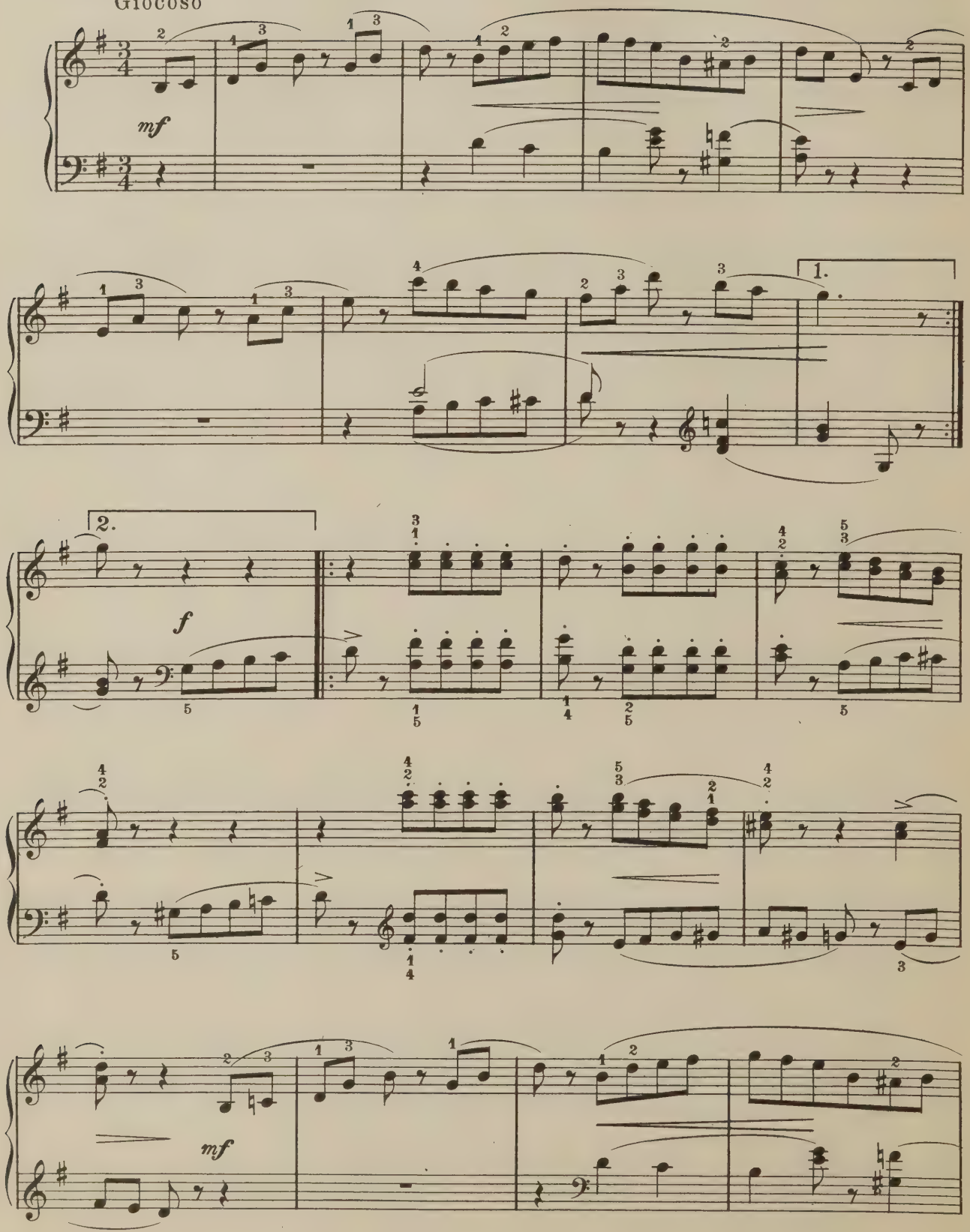

sostenuto
dim.
p quasi dolce

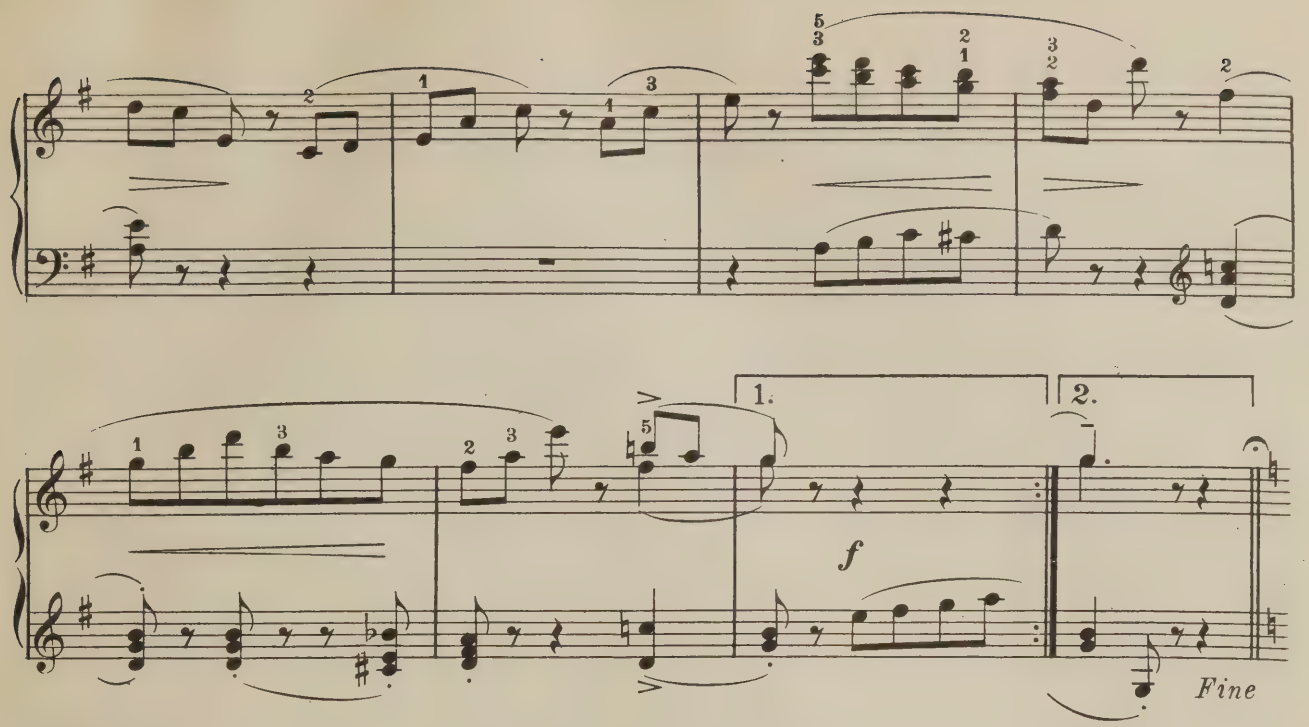

cresc.
f
dim.
p
pp sostenuto
cresc.
mf
cresc.
f

II

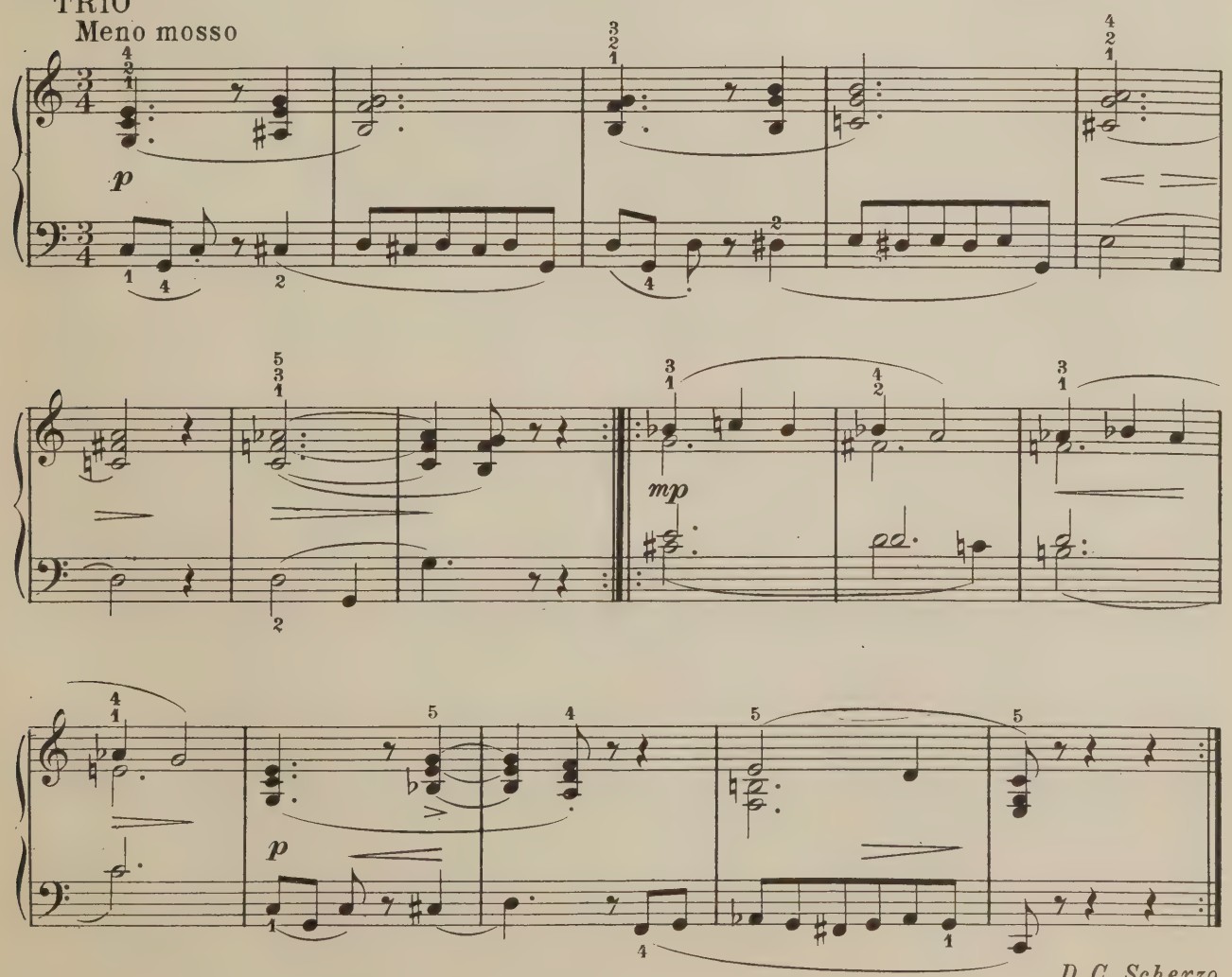
Scherzo

Giocoso

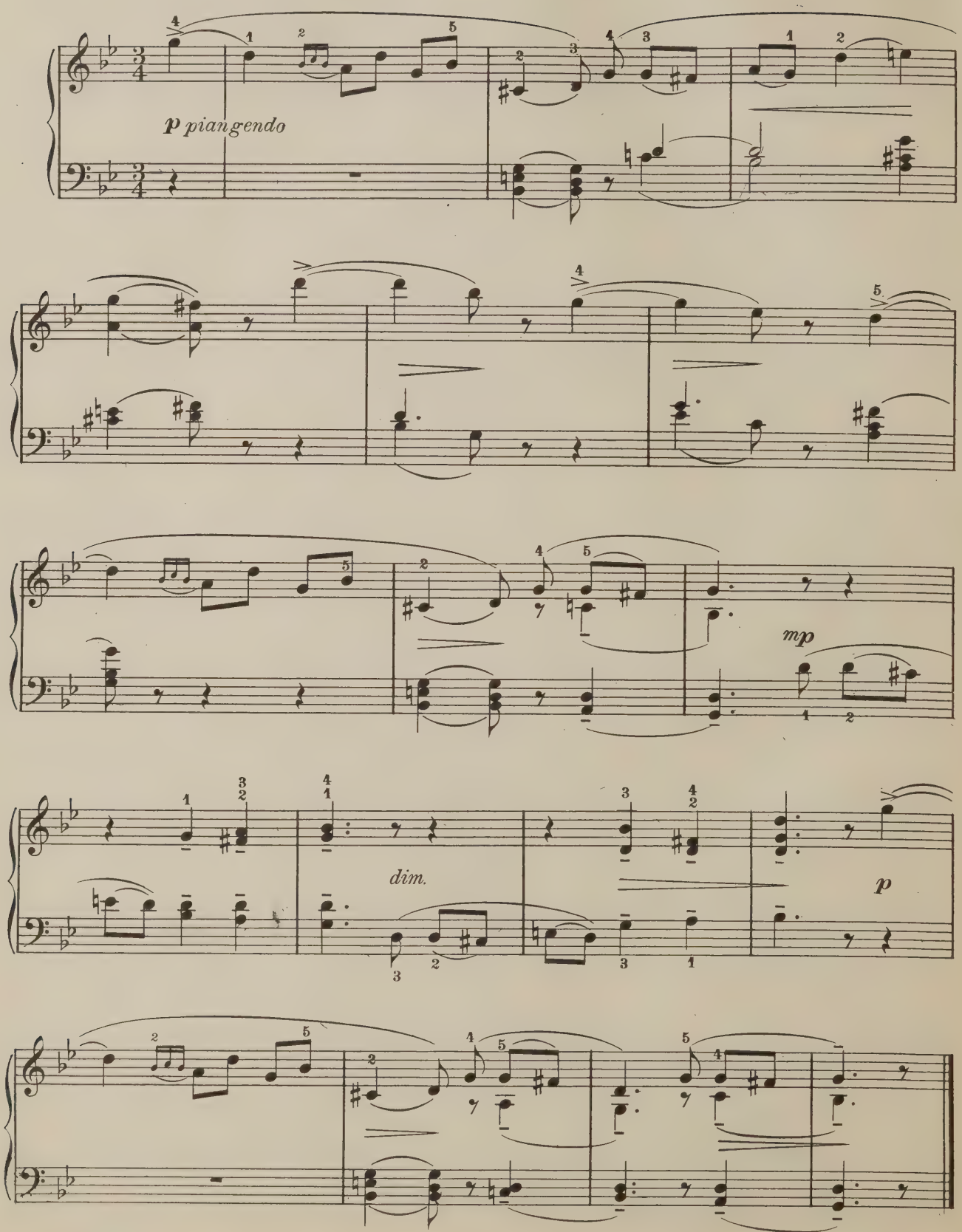




TRIO

Meno mosso

III

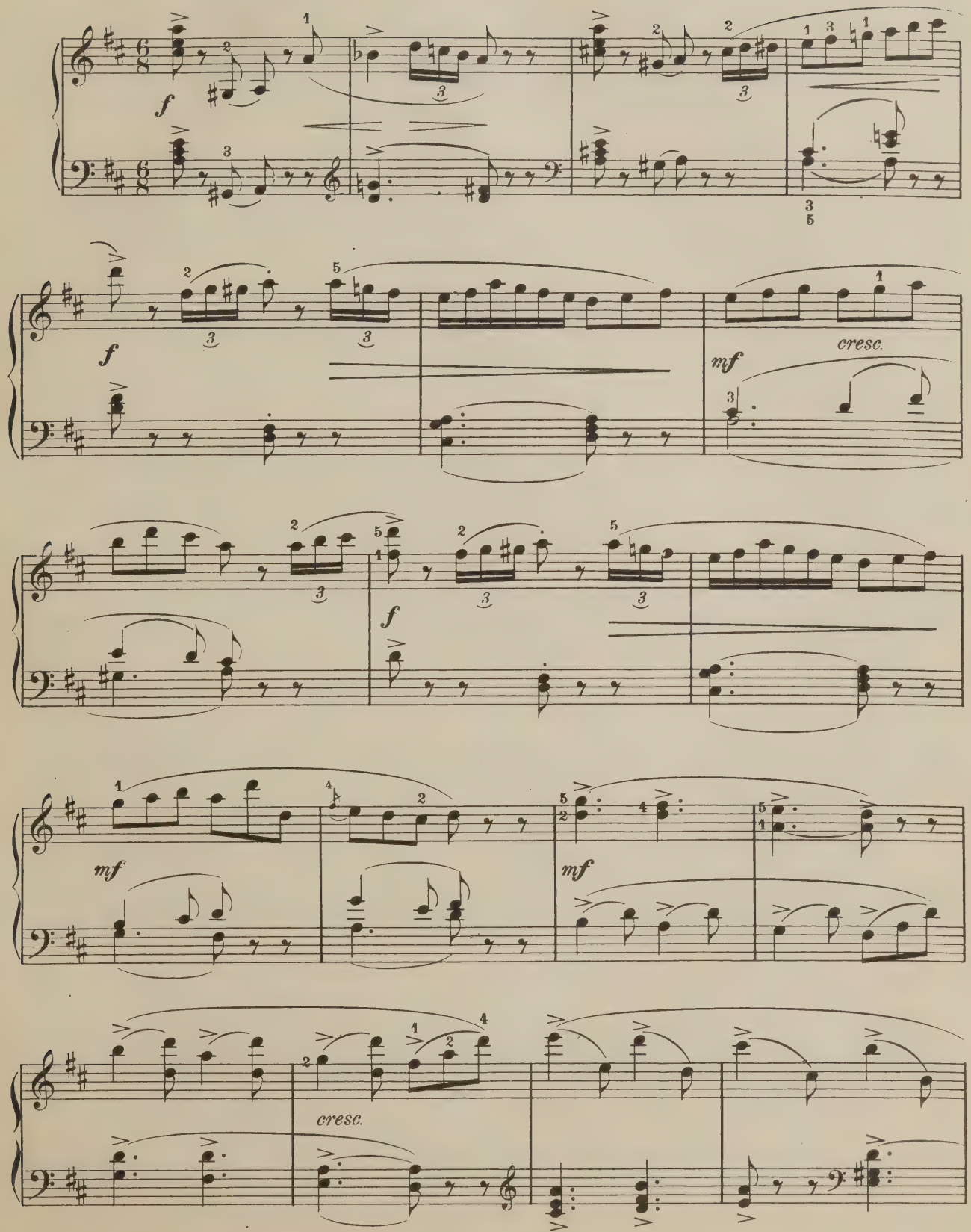
Andante cantabile

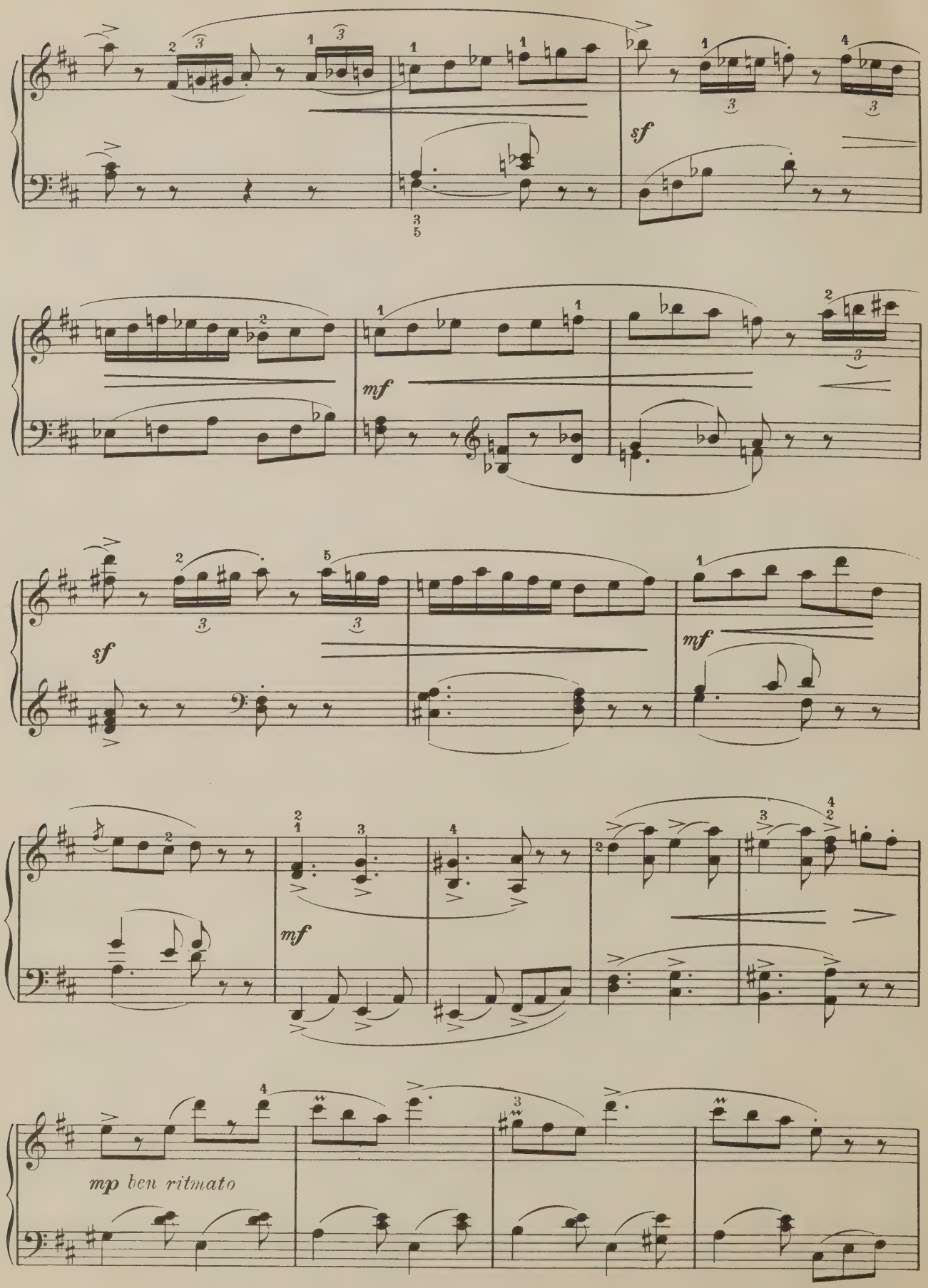


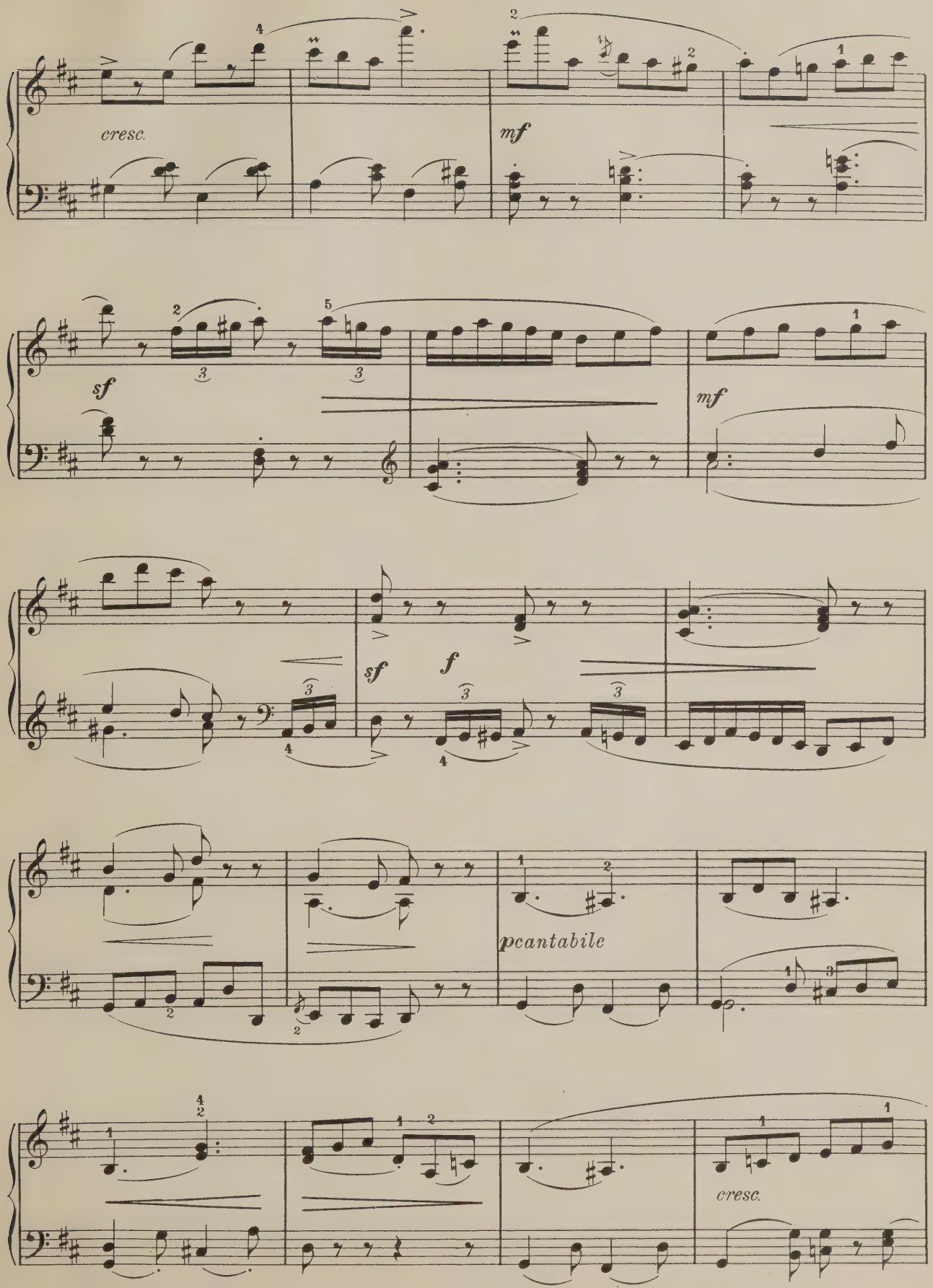
IV

Salterello

Allegro vivo




sf
mf
sf
mf
mf
mp ben ritmato


cresc.
mf
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mf
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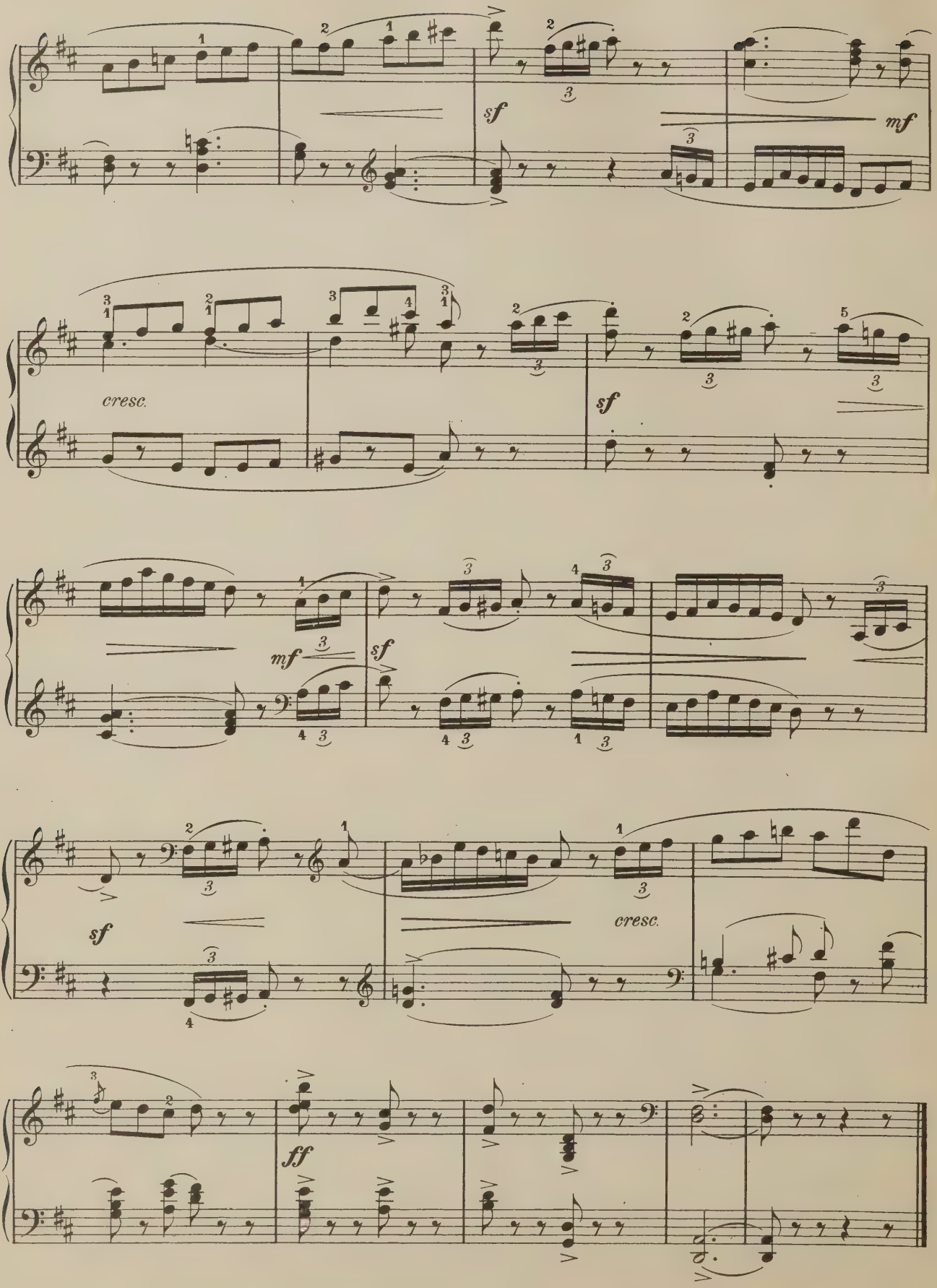
f
pcantabile
cresc.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cresc.
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FOURTH MOVEMENT (*Salterello*)

The old Rondo form, much used by composers before Beethoven's time, is the basis of this movement. It is a style of composition that has largely been superseded by the modern Rondo as perfected by Beethoven. The old form consists merely in the alternation of a first, second, and third departure. If we represent the First Theme by A and the three departures by B, C and D, the plan of the movement becomes: A–B–A–C–A–D–A.

The first four measures are an Introduction. The First Theme [A] leads into the First departure [B] and is followed by a bridge passage leading back to the First Theme (21). This enters in a new Key but later modulates back to the original Key. The Second departure [C] (29) ends, followed by the return of the First Theme (41). The Third departure [D] (49) is followed by the final return of the First Theme (57) which leads into a Coda (45) which closes the movement.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Practise the exercise on Half-Steps and Whole-Steps, Example No. 2, in the first of the three Rhythmic Variants, in Example No. 1, using the following fingers:

2 3 : 3 4 : 4 5

ARPEGGIOS: Play the *broken minor* Triad *arpeggio* models, or "zigzags," in the four Keys in Example No. 3—*B*, *B*♭, *G*♯ and *E*♭.

CHORDS: Practise The Ninety-six Triads, with Octave Skips, in contrary motion, according to the model in Example No. 6. Hold the Damper pedal across each measure, raising the foot exactly on ONE and depressing it again on TWO.

SCALES: Play the Harmonic *minor* Scales in Single Sixths in the Keys of *E*♭ and *B*♭, as in Example No. 8.

REVIEW: Play the dispersed Diminished Seventh chords (3-xix, Example No. 11) as rolled Chords, applying to the complete Chromatic series, the model in Example No. 5.

Second Assignment

SPECIAL TECHNIC: Practise exercises I to IV of Example No. 9, consisting of reiterated tones with held tones in the same hand.

ARPEGGIOS: Practise the Dominant Seventh *arpeggio* of the Key of *F*♯, with the three alternative fingerings in Example No. 4—the first with both fourth fingers on *G*♯, the second with both thumbs on *B*, and the third with both thumbs on *E*♯.

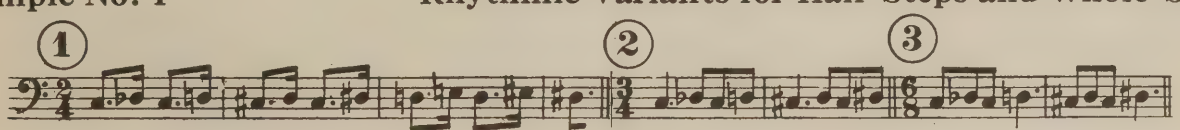
OCTAVES: Apply the model for the scale in irregular rhythms, in Octaves, Example No. 7, to all twelve Keys.

SCALES: Play the Harmonic *minor* Scales in Single Sixths, in the Key of *F*, as in Example No. 8.

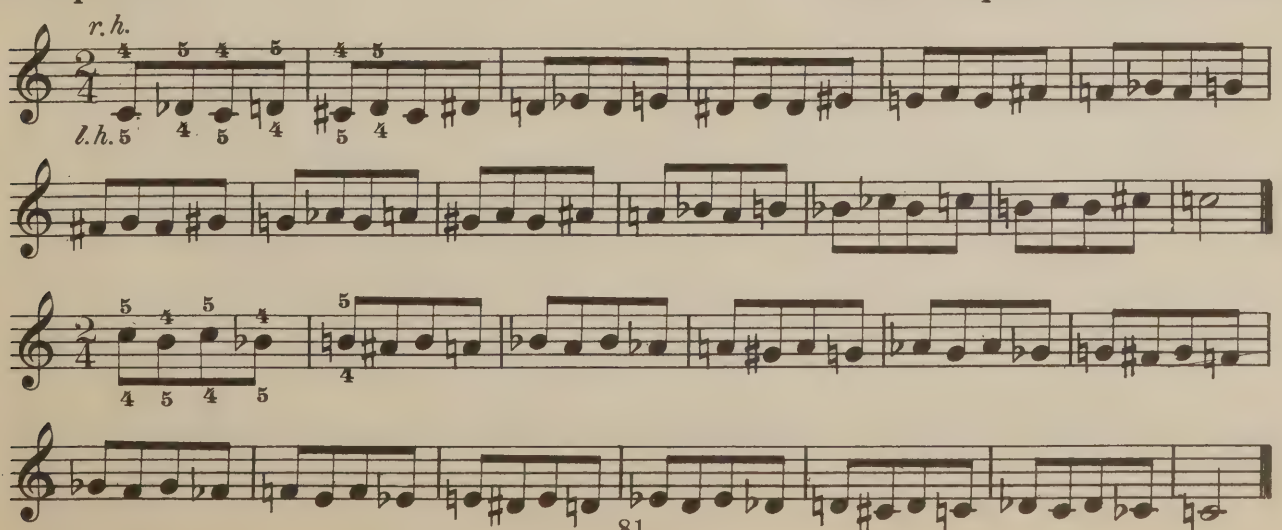
REVIEW: Practise Half-steps and Whole-steps, Example No. 2, in the second and third of the three rhythmic variants in Example No. 1, using the following fingers:

2 3 : 3 4 : 4 5

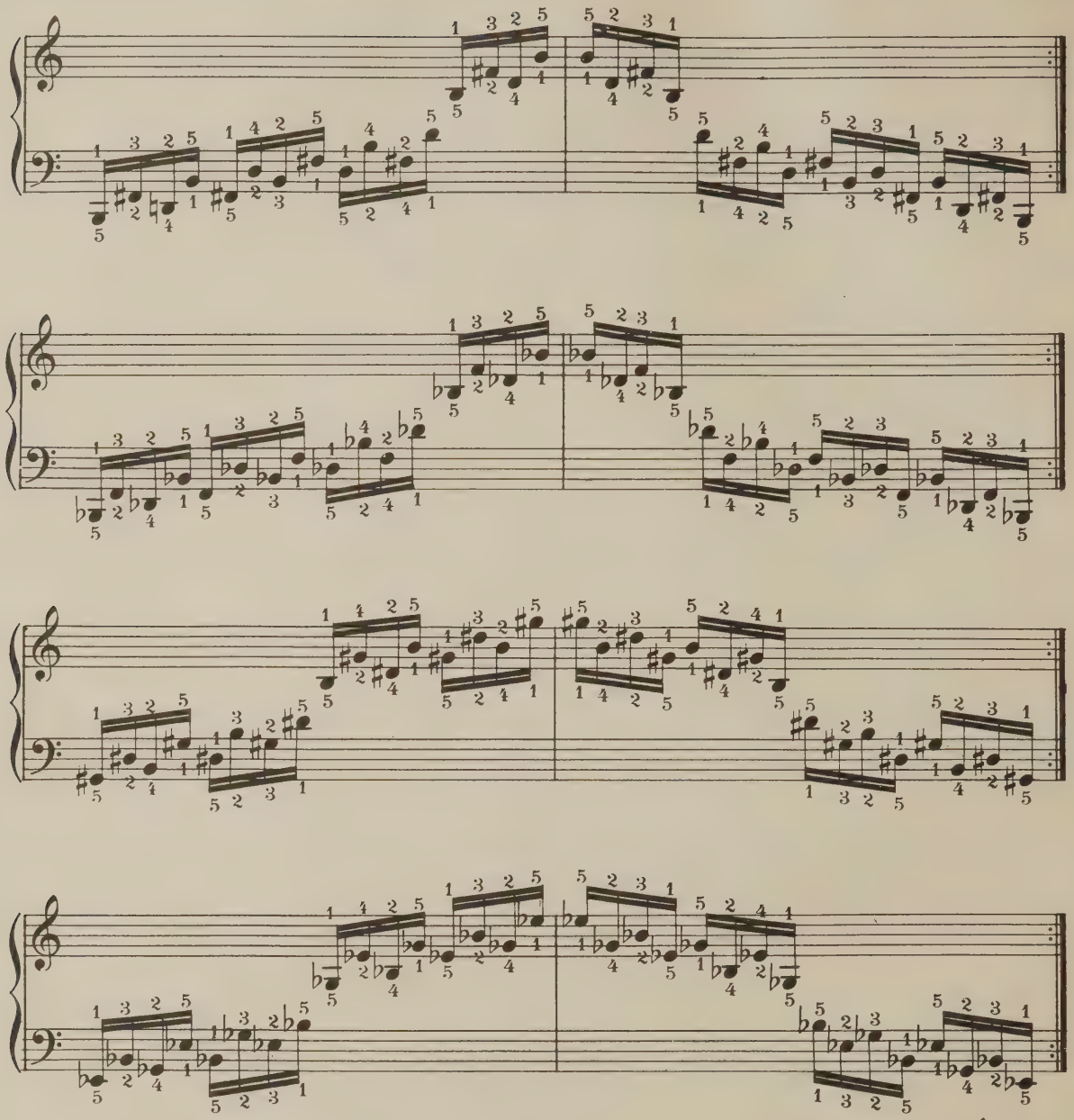
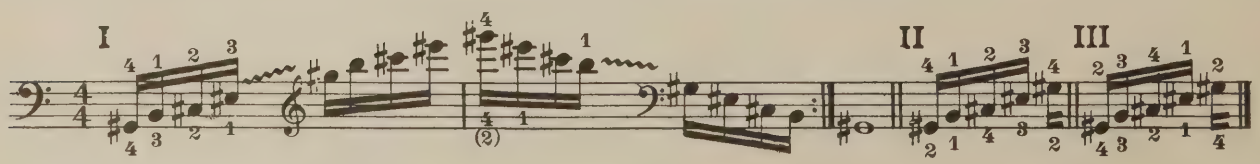
Example No. 1 **Rhythmic Variants for Half-Steps and Whole-Steps**

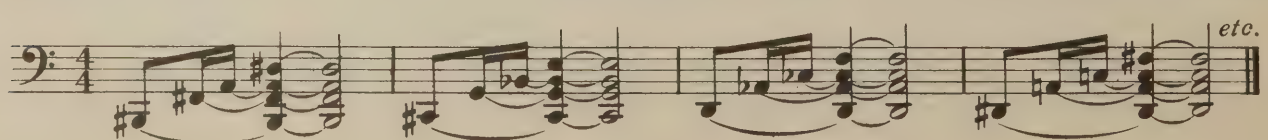


Example No. 2 **Half-Steps and Whole-Steps**

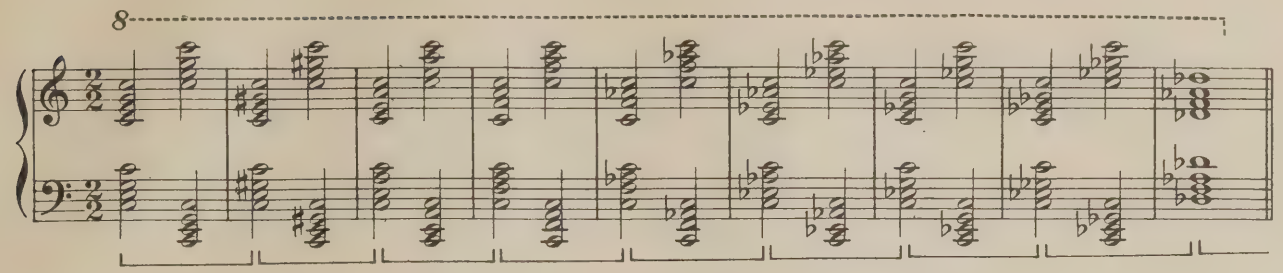


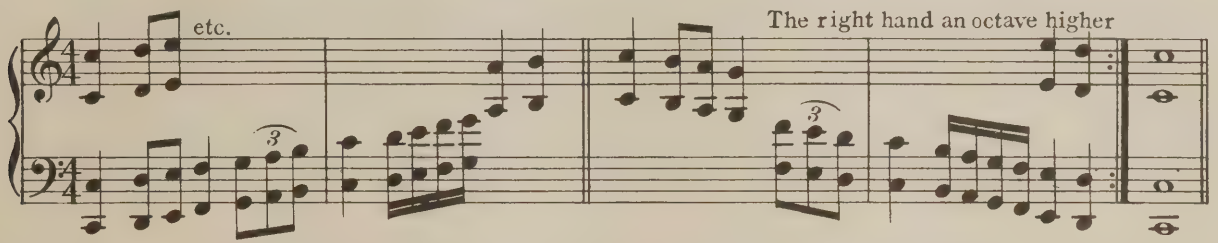
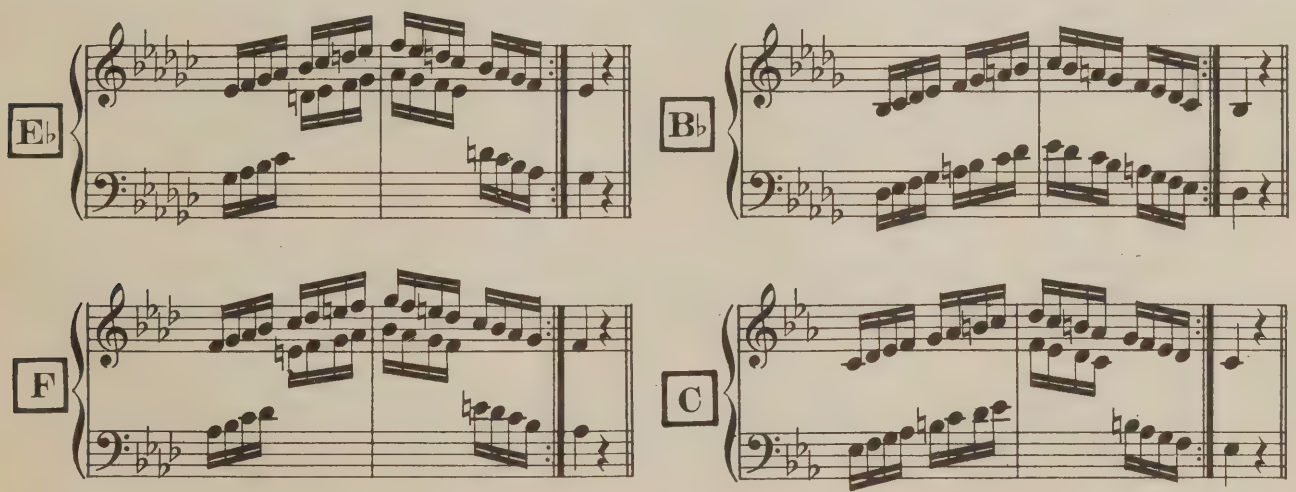
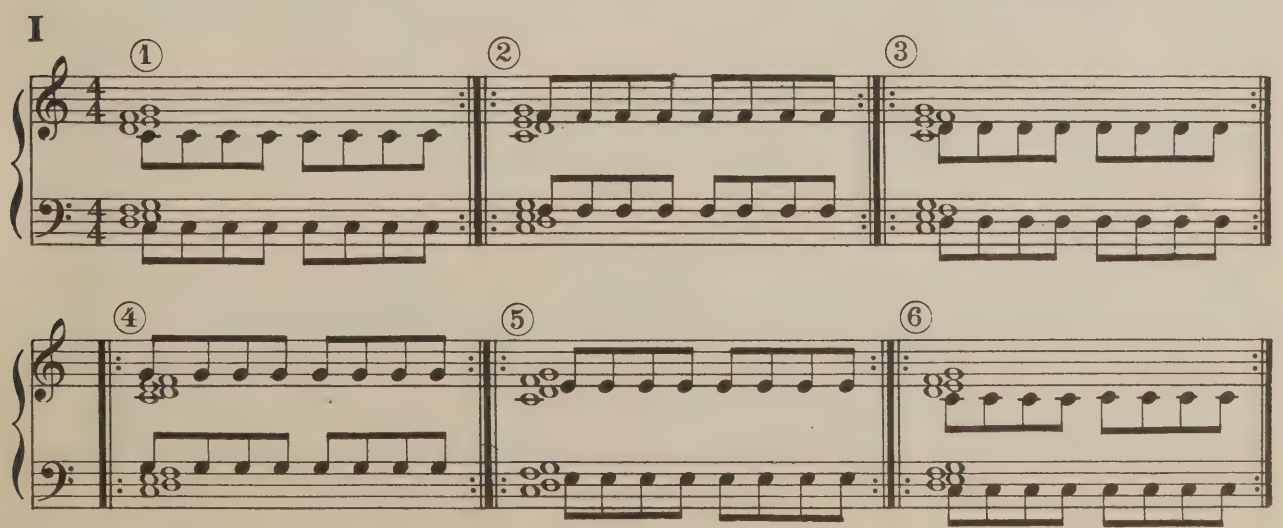
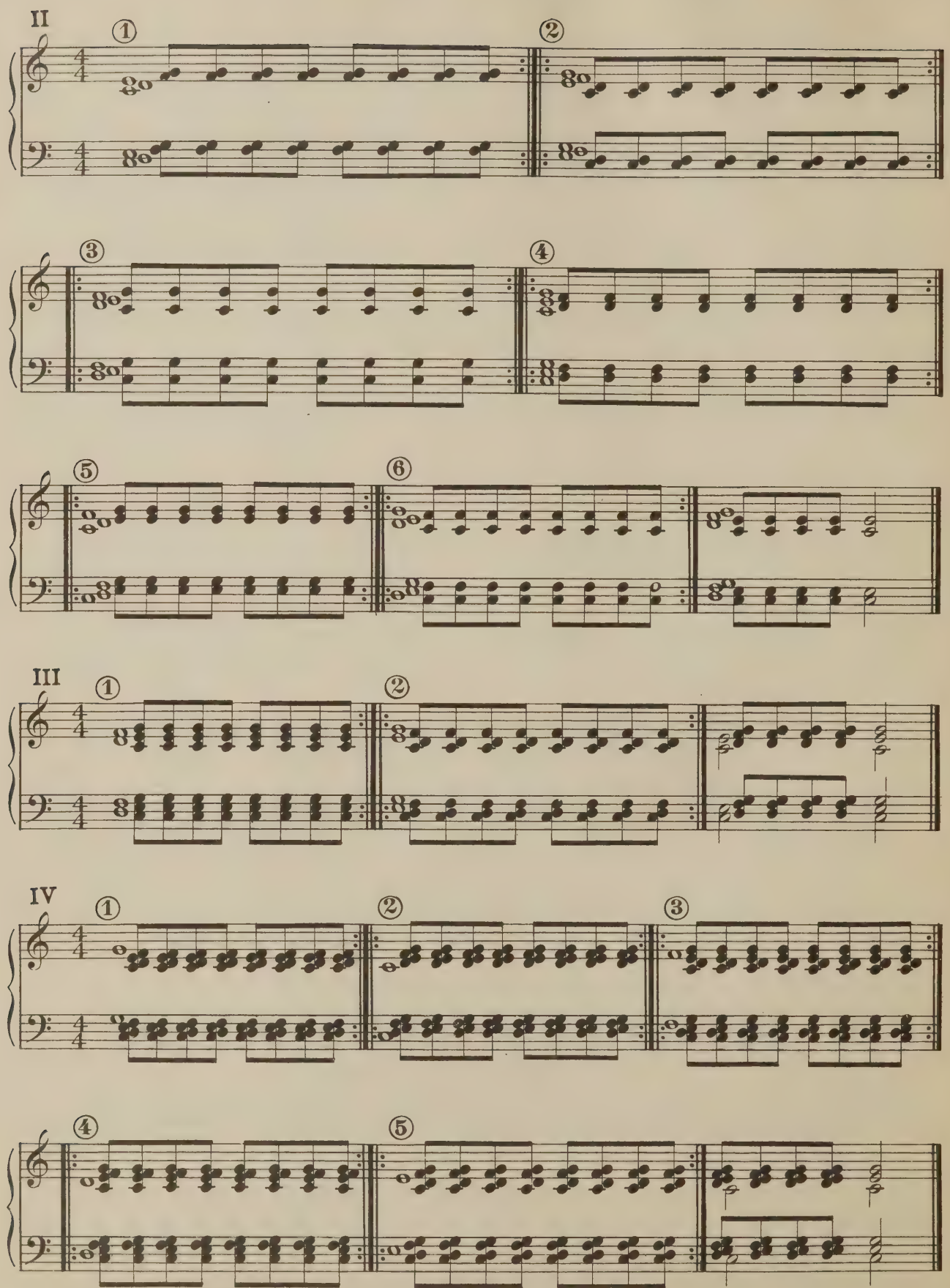
Example No. 3 — ***Broken minor*** **Triad *arpeggios*, or "Zigzags"**

[Sup. Tech. III, No. 103, 106, 108]

Example No. 4 — **Fingerings for the Dominant Seventh *Arpeggio:* Key of *F*♯**

Example No. 5 — **Model for Rolled Diminished Seventh Chords**



Example No. 6 **The Eight Kinds of Chords, as Full Chords in Octave Skips**



Example No. 7 **Scale Model in Doublets, Triplets and Quadruplets, in Octaves**

Example No. 8 **Harmonic *Minor* Scales in Single Sixths; Keys of *E♭*, *B♭*, *F* and *C***

Example No. 9 **Reiterated Tones with Held Tones in the Same Hand**


II
①
②
③
④
⑤
⑥
III
①
②
IV
①
②
③
④
⑤

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